

A REFLEX OF THE DRAMATIC EVENTS OF THE WEEK.

NEW SERNES Whole No. 226.

plete-

cters.

orog-

CEP-

, the

will

NEW YORK: SATURDAY, APRIL 28, 1883.

PRICE TEN CENTS.



THE STARS OF THE FESTIVAL.



This is the last week of Around the World at Haverly's. The ballet and mise-en-scene, together with the adequate acting of the dramatic company, combine to make the spectacle attractive. The audiences have been large since the first night. On Monday next The Professor begins a short engagement. This comedy, though a trifle light as air, has worn well. Its pretty sentiment, buoyant humor and clean atmosphere have given it a longer life than the majority of such compositions generally enjoy. The Haverly season will close the career of the piece, so far as New York is concerned, for the Madison Square management have concluded to put it on the shelf.

Louis Aldrich and Charles Parsloe opened at the Grand Opera House Monday evening. They say that My Partner has taken "a new boom," and if frequent laughter, mingled with loud applause, from a large audience be an indication of this, there is truth in what the stars assert. My Partner is truly Bartley Campbell's best play. It has stood the test of several seasons and is still attractive, The sterling performance of Louis Aldrich and the funmaking of Parsloe have done much to perpetuate the drama.

A Russian Honeymoon will keep the stage of the Madison Square longer than the four weeks originally intended. The fine acting of Agnes Booth, Frederic Bryton and W. J. Lemoyne has, perhaps, more to do with the success of the comedy than Mrs. Harrison, the author. On Monday afternoon George Cable, a writer of fiction, gave a reading from his own works, with a moderate degree of success. He is a pleasant-reciter and his selections were entertaining.

Joaquin Miller's drama, '49, "revised and improved" (?) by Leonard Grover and several other master-minds, is back again, this time at the Windsor. There is nothing new to be said of Rankin's Old '49. He wears a beard and sticks the loaded bowie-knife into the stage at the end of Act Two with neatness and precision. Mrs. Rankin's Carrots is the pleasantest feature of the whole performance. The houses run from fair to middling.

John Rickaby presents Gus Williams, in One of the Finest, for the last time at Niblo's this week. Next time Williams will be presented by some other manager, as he and Rickaby dissolve partnership at the close of the current season. The John Mishler of Williams is funny: but the Union Square Masher of D. G. Longworth is equally laughable. Williams is a star and Longworth isn't. That's about the only observable difference.

Salvini and Morris are doing The Outlaw three nights this week, Othello having been ned except for Wednesday night and Saturday matinee, by Mr. Chizzola, who has had considerable difficulty in casting his Emilia. Morris wouldn't, and Prescott demanded more reparation for her professional wrongs than the wily son of Italy was willing to give. The Outlaw is a dreary play, even with Salvini as Conrad. Miss Morris cannot do herself justice in a part that is unsuited to her peculiar and limited scope. The appearance of the bouse on Monday and Tuesday evenings can only be described by the word ghastly. Monday next, Andrew Boyd's benefit and last night of Booth's Theatre. Modjeska will play Juliet.

William Elton's splendid acting as Harvey Duff and Boucicault's Conn comfortably fills the Star at every performance. The Shaughraun is one of the liveliest of the old pieces

At Wallack's, the last nights of The Silver King are in progress. The melodrama has or words to that effect. enjoyed a most successful run, and it has cleared a handsome profit for the manager. Sidney Grundy's charming consedy Snowball cast, will be the next attraction. As the play convulsion simulating life, but transient and on but a few nights, as it must be followed by La Belle Russe, in which Rose Coghia, a

night.

The abundant prosperity which has been vouchsafed the Wyndham company in Brighton at the Union Square has decided the manager to continue it on the bills. The Great Divorce Case will follow. It was one of the successes at the London Criterion. On May 14, Helen Barry, who has rented the theatre for four weeks, will appear at the heroine in Arkwright's Wife.

Greenroom Fun will be continued this week and next at the Standard, after which the opera Satanella will be produced. The Troubadours have a crowd of admirers in this city, and their periodical visits are always liberally patronized. Nellie McHenry's whistling song and Nat Salsbury's war-whoop have caught the

Harry Pitt's revival of Caste, which began so auspiciously last week at the Bijou, is continuing to houses that are constantly increasing. The faultless tone of the performance has never been surpassed by any comedy production we can remember. When Caste has run its length, The Two Roses will be put up for a week. Forgiven is also under consideration; but we understand there is some hitch about the American right to this piece, which may interfere with Mr. Pitt's plans.

The Muddy Day has turned out to be one of Harrigan and Hart's greatest triumphs. It did not create a favorable impression on the first night: but the defects have been carefully removed, and the entire comedy strengthened and improved by its author. It will run until the end of the Comique season. The acting of the entire company-all of whom are prime favorites-Is universally clever.

Variety took leave of Tony Pastor's Theatre for a time on Saturday night, and Neil Burgess came in Monday with his recent Bijou success, the comicality called Vim. A large audience laughed incessantly through the evening, the burlesque circus act especially tickling their humorous sensibilities. It is Mr. Burgess' intention to keep Vim on during the rest of the Spring and the whole of the Summer.

Seldom are such shrieks of merriment heard within the walls of a theatre as resound nightly at the Bijou. Willie Edouin's Sparks, in A Bunch of Keys, give by long odds the funniest entertainment New York has had in years. Every member of the party is a genuine comedian in his or her line, and contributes materially to the enjoyment of the performance. Life in a hotel was never so amusingly illustrated before, not only on the stage, but in the fields of caricature and satire. Every traveler recognizes Edouin's picture of the hotel-keeper. His attitude of exaggerated indifference when he bangs his call-bell and yells "Front" to Powers is delicious. Mrs Edouin, Mrs. Sanger and Marietta Nash form a trio of beautiful and talented women seldom found in a combination even of more pretentiousness than the mischievous, laughter-making Sparks. May the public never tire of the jingle of their Bunch of Kevs!

The Musical Mirror.



The McCaull comic opera season at the Casino has commenced admirably and promises to go through successfully. Lillian Russell has quite recovered her voice and her beauty. John Howson is John Howson, and what more can we say in his favor? Louise Paullin is a charming little woman, a capital actress and a good singer. Laura Joyce has has such a deep contralto voice that it must be "full fathom five" below the ordinary level, and she is a splendid character actress as well The company is, for the most part, well balanced and competent to duty. The chorus is beyond praise, the orchestra full and efficient and the conductor knows his business, and, as the old rhyme has it:

Jese Williams is his name, England is his nation, New York is his dwelling-place And well he fills his station—

The Standard Theatre is shortly to resuscitate Balfe's defunct opera, Satanella, We much fear with Rose Coghian. Tearly and Gilbert in the that the resurrection will be only a galvanic is a short one, it will be preceded every even- abortive. Ourselves have assisted at three reviing by the charming stile piece called The vals of Satanella in three different climes, Cape Mail, which was acted and long ago by America, Australia and New Zealand, and eurs with the most data ring states at each time the dear defunct has grinned and Chickering Hall. The Sacwball will be kept kicked a bit, then laid down and took its rest,

"Freddo ed immobile," as Figure says. There is really nothing in the piece, musically or we a chance to repeat the pronounce built the stramatically; it is of the vapid old school of last season as the Adventuress. A resist most shop operas, of which Maritana and

Then the company goes to Chicago for a fort- time. About fifty years ago, more or less, there was a boom in English opera, brought about by Alfred Bunn, who had a fancy for seeing his most mawkish verses in print, and the music warehouses of Chappell, Cramer Addison Beale. Novello and others, who guaranteed the expenses on condition that the operas should be stuffed with ballads of the style then in vogue, such as "Marble Halls," "Then you'll remember me," "The heart bowed down," "Alas, those chimes," "The light of other tays," nd many other doleful ditties beloved of our fathers. The success of the operas deperded chiefly upon the number and popularity of these sentimental ditties; in fact, the great originator of the school, the poet Bunn, was wont to guide his opinion of such as were offered to him by the question, "Will it grind, dear boy?" meaning, was there time enough to induce the peripatetic organ-grinders of the London streets to inscribe it on the barrels of their music mills and thereby make it popular. Now, Satanella has but one such, "The power of love," a very pretty ballad, but pulled, out like molasses candy, till it has almost lost its savor. All the rest of the music is mere padding, and dull padding, too. The piece is stuffed with tow instead of eiderdown. The drama is one mass of incoherent nonsense, too bold even for the more guileless fancy of our forefathers, and far too pappy for our sophisticated palates. Therefore, we fear that Satanella will have but a short spell on earth, and will speedily be sent back to her papa; or. in other words, be D. Of course, the revival is to be attended with all the pomp and circumstance that money can produce; but never yet saw we vapid wine made to sparkle by a gilt label, and weak tea is nauseous, even though it be poured from a silver-chased pot.

> Fortunio, an old burlesque, or rather extraganza, of "Somerset Herald" Planche, is the Spring attraction at the Cosmopolitan Theatre. A company of Philadelphia choirists interpret it, led by Adelaide Randall. We saw it at Niblo's "before the war," with Charles Walcot, the clever John Brougham, Mary Taylor, or Mary Gannon, we forget which; but we remember that it failed, even with such artists as these. The Lydia Thompson era of bouncing burlesque has set in and gone out since then. Perhaps, however, a return to the elder school of nonsense made musical may hit the fickle taste of the public. The spectacular part of the show is very gorgeous, and legs twinkle in all the glories of many-colored tights and dainty slippers. Perhaps the piece may stand on its

> Harry Widmer is musical director at the Star Theatre. We knew that before we saw him the other night, when we went to see The Shaughraun. None but he can accompany a dialogue with "the low trembling of fiddles" to that degree of nicety that suggests the emotion of the situation without offending the ear by intrusion of unwelcome sounds. Widmer is truly a first-rate dramatic leader, and an excellent musician besides.

> Frederick Archer's last morning concert at Chickering Hall brought forth some excellent organ playing by Mr. Archer and some grand singing by Mme. Salvotti, who is seldomer heard than she would be were managers discriminating. She sang the great aria from Der Freischutz, "Softly sighs the voice of evening," as we have not heard it in a long time, the solidity and power of her admirable soprano being fully equal to the exaction of the song, and her giving forth of the Gounod-Bach "Ave Maria" was a pleasure to hear in its full

> > Modjeska on Rosalind.

Madame Modjeska, who was seen as Rosaweek, was asked by a MIRROR reporter what she thought of that character.

"You may search the whole range of the drama and you will not find a finer conception," said she. "It is 'Shakespeare's most beautiful creation. Actresses say that they have difficulty in playing it. This ought not to be; the character is a very simple one, and Shakespeare has made the various shades of feeling very plain. Of course, when presenting it upon the stage, an actress can show a great deal of variety. Rosalind was simply a perfect woman; that is, I think, the way shakespeare has drawn her. She is wise; she is clever; she is full of animal spirits; but yet she is never hoydenish. A nice discrimination is required just here. Some of the critics complain that I am not boisterous enough in the character. I do not believe that Shakes-peare intended her to be boisterous. To Rosalind everything comes by inspiration. She is full of inspiration. Of course, it is plain to to everyone that the character is an ideal one, and hence every actress who essays the part must draw her own ideal. To play Rosalind properly there must be a amount of anim be drawn carefully between animation and boisterousness. But there is another point to be observed. One must not go to the other extreme and make the character too quiet. To make it dull in the least degree would ruin it. I think that Shakespeare meant Rosalind to be subtle. She has studied human nature deeply. This causes her to be clever. You can see this in the speech she makes relative to men being May when they woo, December when they win. And, withal, Rosalind is modest. This is ffectively shown in her scenes with Celia A. ain, she is proud, yet not a bit haughty, Her pride is well balanced. If you notice, she gives way when Celia speaks, thus showing that she knows her place. I have given you at random my views of the character, and ha or the Road to Ruin, with Tearle as Harry The Betamian Girl are the only ones with these views I seek to portray the part of RosaThe Giddy Gusher



ON ROOTH'S THEATRE.

I sat the other night under the handsome dome of Booth's, and, when Salvini was not upon the stage, fell to dreaming of all that had been done in the place and that which would come after. Some of the most notable Dudes about town are counter-jumpers. A remarkable youth, who distressed me one night at the Standard by using a powder-puff held in his pocket-handkerchief when the lights were turned down, and who has troubled me several times at the Bijou, talking twaddle over my shoulder to a similar Dude who sat in front of me, turned up behind the silk counter of a big dry-goods store the other day; and despite the gorgeousness of his evening get-up and the unnatural polish of his pointed finger-nails, proved to be no greater swell than a clerk.

To this Dude the coming change in Booth's will be very natural. Instead of walking up and down the aisle in full dress, he will stand behind the counter when it's turned into a shop. We shall not be deprived of him-that's a comfort! I saw the first performances given by Booth in the place. I looked from a proscenium box one night upon a little love scene of the distinguished actor. He was playing Othello, and his lady-love, Miss McVicker, was the Desdemona. The bed was at one side, and when Othello pressed the pillow down on the lady, she held her head far out beside the pillow, which only smothered her shoulder, and Booth leaned over the bolster and kissed her in every unmurderous way.

Who will ever forget the first night of George Rignold, when he pranced on with a square-cut golden wig and took New York's female heart by storm? George was a stumpy man, with a butcher-like air, a red head and a wiry beard. He had a big, fat, dowager-looking wife, who held him in check pretty thoroughly. There was very little in him to fascinate the ladies; but he made love with an ardor, that interested em, and the golden wig settled him.

The Unknown Stevens has copied the Henry V. kiss. We all thought it just too lovely when Rignold took the little French actress who played the Princess in his arms, twisted her head till he nearly broke her neck, and proceeded in leisurely fashion to give her a kiss of such magnitude that its publicity was the most remarkable thing about it.

Maude Granger played Susan to Rignold's William on the same stage, and when William came home from sea, the people who were there to see fairly shuddered at the rapturous meeting. They felt that such acting was unsafe; that somebody might get hurt; and if they had seen Maude Granger's face next day, they would have found out their fears were not groundless. The rascal of an actor had a two days' beard, and his face was like a piece of sand-paper.

Then, when the reign of manly beauty was to see the debut of Neilson as Juliet-incomparably the best Juliet that New York ever saw. As the pale moonbeams fell on that loveliest of faces in the balcony scene, every one realized they were looking on the ideal Juliet, as when they look on the face and form of Edwin Booth they see the ideal Hamlet. That first Neilson season was a great one. The floral boom commenced at once, and how the Dudes of that epoch did keep it up. Then the real Juliet jubilee began. We had a regular festival of it. Rignold came back and had a benefit with five Juliets to make love to; and what a variable gang they were, to be sure. Maude Granger was one, and Fanny Davenport another-the long and the short of the whole affair

One of the saddest sights I ever saw was in the lobby there during George Fox's last engagement. The wonderful pantomimist was as crazy as Lear. During some specialties that were introduced in Humpty Dumpty, George got into an ulster and put a derby hat on his poor old chalked head, walked out through the private box, paraded through the house, and was captured tramping up and down the lobby muttering to himself. But what a sad spectacle he was, the careworn, whitened face looking over the top of the ulster, and his tights and rosetted shoes sticking out at the bottom! A crowded lobby greeted his appearance with hushed and anxious comments; but there was never a smile on any face.

There's been a good deal of fun in that same lobby, however, on other occasions, The Gusher is not a matince fiend; but occasionally some country cousin enlists her ser-

vices and she drifts into a It was during one of Neilse ments that a very pretty woman, in with a gentleman, passed through the pas where Mr. Andrew Boyd then, as now, presided. The Gusher went next, and had nearly reached the entrance of the auditorium, when a rattling blow on her shoulder turned her round in an attitude which would have delighted the soul of John L. Suilivan,

"I'll teach you to take hussies to matinées," cried a raw-boned old madam with blazing eyes. The pretty girl with the gentleman brought up with a suddenness quite upsetting Then I saw the situation—an ugly, club-handle parasol had delivered the blow, which, falling short, had lighted on my innocent shoulders, In a moment the man dropped his hold of the fair damsel and closed with the old lady. Some attachés of the place hurried them through the door leading to Sixth avenue, and the Gusher went out as second, umpire, bottle-holder, anything-feeling sure this merry little mill would be jollier than any show inside. It was lovely; the old lady dove every time for the man's head, and the man clawed the air wildly, trying to catch the flying parasol; the pretty young girl dove this side and that, a noble crowd gathered; when at last, with a shriek of triumph, the old woman attained her object. she sailed into the air like a boomerang; she clutched a lock of the unfortunate man's hair and there he was, his hat flying toward the gutter, the old girl having a nice brown curly wig, and he confessed the baldest-headed man that ever sat in a front seat at The Black Crook.

"Now go take that brazen hussy to a circus if you want to," screamed the victorious patriot. "You're welcome to go on. I've fixed your flint-for you, you scoundrel."

The little woman cried out aghast, "Oh, 'Lijah!" and fled into the recesses of a streetcar. Someone took up the name, which seemed by Biblical precedent peculiarly fitting, and "Oh, 'Lijah!" went round the ring.

'Lijah grabbed his hat from someone. Without his wig, it struck his ears and went over 'em as easy as a barrel-hoop. The woman and the wig struck for Twenty-third street, and I returned to the theatre thinking that short but sharp set-to about as funny a fight as ever took place in the vicinity of THE GIDDY GUSHER.

Two Model Housekeepers.

Dave Belasco may know how to write a play, and Charlie Frohman may know how to manage a company; but neither would be called paragons in the matter of marketing, as the following incident will prove: The two gentlemen, Saturday week, undertook to give a little samovar party in the manager's room of the Madison Square Theatre. Not daring to trust each other in the purchase of the herb, they both sauntered out to the nearest tea store Entering. Belasco inquired:

"Have you some prime tea?,"

"Yes, sir," replied the urbane storekeeper. What kind will you have-Oolong, Japan, Young Hyson, Congo or English Breakfast?" "This is for a supper," said Frohman, in his innocence.

"Yes," said Dave, "and we want the very

best: eh. Charlie?' "Of course; the very best." Then turning to Dave, he said: "What do you think it will

"Guess about ten or twelve dollars a pound.

We can stand it, you know." "Well," says Frohman to the storekeeper,

you can put up a pound of-'No," interrupted Dave, "a pound is too

much; half a pound will do; perhaps a quarter of a pound," at the same time throwing down a five-dollar bill. As Charles did not know whether that quan-

to Dave, placing a small roll of bills upon the counter. Then came a squabble between the two, both insisting upon being the generous purchaser. The quarter of a pour. of Oolong was duly wrapped up and both the table. vas duly wrapped up, and both show the money at the shop-keeper, who took Dave's five-dollar bill and proceeded to his desk with it.

"Dirt cheap for such tea, isn't it?" said Dave, as the two were about emerging.
"Guess it is," replied Frohman.
"Hold on, there!" bellowed the storel bellowed the storekeeper.

don't you want your change? 'Change!" exclaimed Belasco; "certainly, there is any coming. He was almost taken off his feet when the torekeper placed four dollars and eighty cents

'Twenty cents for ail that?" exclaimed

Davc. "Holy smoke!"
The two model purchasers looked at each other a moment—two of the most sheepish looks it is possible to imagine—left the store. and got up an immediate conversation on the

Letter to the Editor.

A SUGGESTION FOR THE FUND TRUSTEES. NEW York, April 21, 1883. Editor New York Mirror:

The late fiasco made of the Actor New York is calculated to make one how it can be remedied in the futurinto the question of "why?" allow; gestion through your columns, whiceive a little attention, at least.

Would it not be a good idetive Committee of the Fund to see already secured a Metropolitan regues of the find the second company of well-known people road, the profits to accrue to the well managed, are generally as succin the city, and the play could be for an interest in the profits, which risk from that quarter. A company given work. Printers would do money than usual; local managers we give better terms for a company object, and if the play had already and the company selected was a should be at least \$\frac{1}{2}\text{Sposso} \text{can} \text{day} and that your that they can afford any risk that sure they could capture big game. Editor New York Mirro

tival pe nex, as each ! ing wi to miss minute o'clock Betv to the commo of the

T

In 1

Luciu Pinda A. So Serviu First SCENE; Julia

not to of. T tetchin lantry yet con have c plain a Cassiu Anton styles, ten su wishin

had hi nigh in could Raleig of The The M courtly the hig

permit

Maste Sir T Modu Maste Fathe Lord Maste Gayle Thom Steph Serva Julia Heler The examp ent in

occupa ent ac low-co Englis

we pr rather as

May 2

FOURTH

Muc perfect is it su of dict and B sharp with I of sun admire foil th

a quici ple of Types ty con His m

The Festival Programmes.

In publishing the programmes of the Festi tival performances we deem it desirable to annex, as a sort of corollary, brief comments on each play. The representations in the evening will begin at 7.30, and spectators, in order to miss no detail, should be in their seats five minutes before the curtain ascends. The matinee performances begin promptly at 2 o'clock.

Between the acts a bugle-call will announce to the audience that the next act is about to commence. This call will precede the rising of the curtain five minutes.

FIRST REISE ENTATION-MONDAY EVENING, APRIL 20 IULIUS CÆSAR.

Je men	
Octavius Carsar / Triumvi	rs af- j Otis Skinner
Marcus Antonius) of Jul. (Marcus Brutus Caius Cassius Casca	Casar) James E. Murdoch John McCullough Lawrence Barrett H. A. Langdon F. C. Mosley B. G. Rogers
Metellus Cimber 5	

ins, servant to Brutus Miss M. Willett SCENE; During a part of the play, at Rome; afterward at Sardis and near Philippi.

Julius Cæsar gives us a trinity of characters not to be found in any other play we can think of. The stern simplicity of Brutus, the cranky tetchiness of Cassius and the free-handed gallantry of Mark Antony stand contrasted, and yet combined, as none but a master-hand could have contrived and combined them. Brutus' plain and terse speech, the wordy cavilings of Cassius, and the poetic eloquence of Mark Antony will always be models of their various styles, and impress us with wonder how one mind could have conceived, one hand written such differing matters. Without daring or wishing to dethrone Shakespeare, we may be permitted to imagine that the mighty master had his advisers and collaborators, for 'tis well nigh impossible to believe that "one small head could carry all he knew." Every Emperor has his cabinet, why not the monarch of the drama? Raleigh would account for the good seamanship of The Tempest, Bacon for the legal lore of The Merchant of Venice, and Leicester for the courtly gallants of the historical plays, and the high-bred comedy of Rosalind and Beatrice tempered, of course, by the master-hand of William Shakespeare.

SECOND REPRESENTATION-TUESDAY EVENING. MAY L

play,

alled

the

gen-

f the

trust

they

tore.

apan,

n his

narter

quan-

on the en the herous dolong he'heir Dave's

tainly.

cents

t each neepish store,

TEES.

1, 1683.

Executhat has ganize a non-tensive road as oyalty of move all would be for less out cause, such as d "a go he result and feel and

THE HUNCHBACK.
Master Walter, John McCullough
Sir Thomas Clifford Lawrence Parrett
Modus
Master Heartwell
Fathom
Lord Tinsel Frank Little
Master Wilford F. C. Mosley
Gaylove
Thomas E. Wilson
Stephen C. W. Vance
Servant
JuliaMary Anderson
Helen Kate Forsyth
SCENE: England.

The Hunchback is perhaps the most perfect example of serious and light acting at present in possession of the stage. Julia and Helen are the two ends of a balance in equi-Julia and librio. It is hard to say which of the two will weigh the most in public favor, and the scale is swayed more by the personal attributes of the occupant than by the intrinsic quality of the metal. The author, Sheridan Knowles, was an Irishman, and, like Shakespeare, an indifferent actor. He had a rich brogue, and did not As is the case with many of his fellow-countrymen, he wrote many plays; but, after all, his fame rests mainly upon The Hunchback, and that will last, as long as the English language is "understanded of the peo-

as one of the classics of the tongue. Knowles turned Methodist preacher in his latter days, and fought against the profession sake their early loves in their dotage, and are to be pitied, not hated. A man should be judged in his prime, not in his decadence; and we prefer to look upon Sheridan Knowles rather a me author of The Hunchback than as Bpreacher.

Third representation, Wednesday afternoon, May 2-Julius Cæsar repeated.

FOURTH REPRESENTATION-WEDNESDAY EVENING, MAY 2. MUCH ADO ABOUT NOTHING.

Don Pedro, Prince of Arragon ... Louis James Don John, his bastard brother. F. C. Mosley Claudio, a young Lord of Florence, favorite of Don Pedro. Otis Skinner Benedick, a young Lord of Padua, favorite of Don Pedro. Lawrence Barrett Leonato, Governor of Messina ... W. Harris Antonio, brother to Leonato. Erroll Dunbar Borachio (followers of Leo Cooper Conrad. d Don John / Albert T. Riddle Dogberry (two city / John A. Ellsler Verges. definers (Chas. Plunkett Scacoal. Owen Ferree Ontcake. Homer Coke A Friar. B. G. Rogers Reatrice, nieve to Leonato. Marie Wainweright Ursula ... gentlewomen at 1 ... Gracie Hali Margaret stending on Hero / Marjorie Bonner Lords, Ladies, Messengers, Watch and Attendants. MUCH ADO ABOUT NOTHING. Lords, Ladies, Messengers, Watch and Attendants.

SCENE: Messina. Much Ado About Nothing is the point and is it surpassed for keenness of wit and beauty Benedick is the prince of fellows, the brightest of fair ladies; the cunters of their wit" are fought Their word-fencing is the most tack and defense, foil and counterof sunbeam admirable foil that eva a quick rep ple of these

you will discover a Dogberry." Sometimesnot aiways but then.

THE RESERVE AND THE ROLLY KINNESS, MAY
OTHELLO
Dure of Vences
Gratlano, beather to Beather Charles Rolle Lodovice, a session to Beather Charles Rolle Montano, Crisella Planes and the Comment of Cyfere Howard Lawrence Grassin, instruction Lawrence Barrett Roderige, a Venetical Carteria Lawrence Barrett Roderige, a Venetical Carteria Lawrence Lawrence Barrett Lawrence Law
Others, Gentlemen, Messengers, Managers, Salar
Attendants, etc., etc.
Scene: First Act in Venire; during the rest of the play at Fundaçasta, a scapert in Cyprus.

Othello is, we imagine, the most powerful play ever acted. The Moorish complexion of its hero excuses an exaggeration of passion that in one of our calmer race would seem over drawn and extravagant; but which, in a son of the desert, is natural and fit. The lower de velopment of the Moor permits him to lash himself into fury as a tiger does, and the blind gullibility and easily moulded though fierce nature of the dusky descendant of Ham comes out quite naturally under his dark skin. Were Othello a white man he would be repulsive; as a colored man, he is the object of

Iago is the impersonation of cold Caucasian subtlety and self-restraint; Othello, of but Morescan passion and incapacity of contain-ment. The evil of the one is the slight but exquisitely tempered Spanish rapier that kills with scarce a scar; the other the flashing scimetar that hacks to pieces and slivers off the

SIXTH REFRESESTATION -FRIDAY EVENING, MAY 4.
HAMLET.
Claudius, King of DenmarkEdmund Collier Hamlet, son to the former and nephew to the pres-
ent King James E. Murdoch Ghost of Hamlet's father John McCullough
Polonius, Lord Chamberlain John A. Ellsler
Laertes, son to Polonius and brother to Ophelia
Horatio, friend to Hamlet Lawrence Barrett
Rosencrantz
Rosencrantz Courtiers,Otis Skinner Guildenstern Courtiers,F. C. Mosley
Osric, a courtier F. Little
Marcellus, an officer H. C. Barton
Bernardo, an officer E. Wilson
Francisco, a soldier
First Actor
Second Actor Charles Rolfe
First Grave-digger
Second Grave-digger H. Shewell
Priest
Gertrude, Queen of Denmark, and mother of Hamlet
Ophelia, daughter to Polonius Marie Wainwright Player Queen Mrs. C. Plunkett
Lords, Ladies, Officers, Soldiers, Players, Grave- diggers, Sailors, Messengers and other attend. ants.
Scene: Elsinore,

The immortal tragedy of Hamlet, Prince of Denmark, which is one of the chief objects of illustration at the Dramatic Festival, is so metaphysical in its deep insight into the most hidden secrets of our nature that it has offered subject for discussion well nigh infinite. The complex character of the hero, showing, as it does, as many varying colors as the kaleidoscope, yet as symmetrical as a crystal, has puzzled philosophers, poets, actors and critics alike—nay, the mere question of his real or pretended madness has attracted the attention of learned physicians, who have gravely debated the question of his sanity as if it was a fit subject for a commission of lunacy. Ham-let's relations with Ophelia have been also studied with exhaustive care, and his thoughts and actions have done as much toward forming the minds of all civilized people and color-ing our modern culture as any of the leaders in religion, politics, science or literature. It is not too much to assert that without the play of Hamlet we should never have reached our present pitch of thoughtful and cultured civili-The ideas and maxims of advancing humanity have clustered round the melancholy Prince, even as they clustered round Plato, Pythagoras, Æsculapius and Chrishna; and, like these incarnations of human thought and aspirations, have clothed themselves in the body of the flesh and influenced man through

man himself. The character of Polonius has also given occasion for much difference among commentators. His sententious wit and worldly-wise counsels smack so of the Oriental turn of mind that we were scarcely surprised at the informa-tion given to us by Mr. Salmi Morse—a ripe Hebrew scholar-to the effect that all the wise maxims of the crafty Chamberlain were to be found in an ancient Hebrew collection of moral

essays entitled "Perek Abuth." Ophelia is the ideal of girlhood and Laertes the model of a frank young man. And which of us is not acquainted with the Grave-digger? In fact, the play of Hamlet is a microcosm, a Claude Lorraine mirror in which we may all see ourselves in little and contemplate our own natures, be they good, bad or indifferent.

SEVENTH REPRESENTATION—SATURDAY AFTERNOON,
MAY 5.
ROMEO AND JULIET

ROMEO AND JULIET.
Romeo, son to Montague Lawrence Barrett Mercutio, kinsman to the Prince and friend to Romeo, John McCullough
Paris, a young nobleman, kinsman to the Prince . F. Little
Capulet, father to Juliet Chas. Rolfe
Benyolio, cousin and friend to Romeo H. C. Bartor
Tybalt, nephew to Lady Capulet F. C. Mosley
Friar Laurence, a Franciscan H. A. Langdor
Peter, servant to Juliet's nurse J. H. Shewel
Balthasar, servant to Romeo, Albert T. Riddle
An Apothecary Homer Cope
Page to Paris Percy Winter
Juliet, daughter to Capulet Mary Anderson
Nurse to Juliet
Lady Capulet, wife to Capulet Adelaide Ros
Citizens of Verona, several men and women relative to both houses, Maskers, Guards, Watchmen and Attendants.

Scene: Verona, except once in the last act, when it is in Mantaa. Time of action, five days.

Romeo and Juliet, the tenderest and pitifullest love-tale that ever was told, will hold the public ear and couch the heart of humanity till this round earth shall cease her circling course and be absorbed in her parent Sun. No sweeter maiden than Juliet can be con-No sweeter maiden than Juliet can be conceived and terse remark to the examinates of verbal thrust and parry.

Typersistent, and that of Dogberton to us wonderfully unchanged, the added self-importance, his grandilatine, and his stolid devotion to the standard property and the standard property ever chimed in "linked sweetness" than the words in which the tale is told. It is a tale of love under more fervid skies than those under which it was writ ten; and is, therefore, more easily sympathized with in our land, where the sun shines more brightly than in misty Albion; but all this world over love is love, and all the world over the pitiful story of these lovers of Verona is the type of love even in the shadow of the tomb.

Eighth representation, Saturday evening, May 3—Othello repeated. ceived of poet's orain nor mother's womb;

Some of the Scenery.

The first act of Julius Casar, which is confined to one scene-a street in Rome-was painted by Gaspard Maeder, after models by Waugh. This is a grand piece of work. In the distance is the Tarpeian Rock, with the Temple of Jove towering beyond. The Temples of Hercules and of Concordia, or Peace, are also seen, with the shrine of Jupiter Tonans. A triumphal arch through which the procession passes will be a conspicuous feature. The other scenes were painted by Hariey Merry, Joseph Piggott, Maeder, Thompson, T. R. Weston and Rettig. The garden scene by Piggott, is an especially fine piece of work The port of Fumagasta, in Act III of Othello, was painted by Maeder from models by Weston. It is one of the finest scenes of the Festival. The entire scenery for Othello

was painted by Maeder, Weston, Thompson, Rettig, Wilson and Leslie. The first scene of Hamlet, the Castle of Elsinore, is 65x60 feet in extent. Hamlet is the best staged work of the Festival, especially the Ghost and graveyard scenes. In the latter 200 figures are seen in the cortege. Clambering vines and plants are in profusien, with grassy mounds, etc., all so disposed as to make the graveyard scene the most natural

ever seen upon a stage. Most of the scenes are by Maeder, Merry and Weston.

The first scene of Romeo and Juliet is a faithful reproduction of the Piazza delle Elbe, being historically correct to the minutest de tails. Park in Verona. Room in Capulet's House, Hall in Capulet's House, the succeeding scenes, are very elaborate, and are faultless in details. Act II is taken up by the balcony scene, to which especial attention has

There is but one scene in Act I. of Much Ado About Nothing—the court beyond Leona-ta's house, in Messina. In Act III. five scenes have been reduced to two, and three to two in

The scenes from The Hunchback are mostly interiors, and have been a difficult task for th artists, on account of the proportions of the Music Hall stage. The handsomest is Scene 2 of Act I., the Mansion and Park of the Hunch back. Much care was taken in its construction, in deference to Mary Anderson's wishes. Scene 2. Act II. an old English street, is from a care. fully prepared design by Waugh.

James Sheridan Knowles.

James Sheridan Knowles, the author of The Hunchback, was born in Cork, Ireland, in 1784. The dramatic instinct showed itself at an unusually early age, for he got up and trained a company of juvenile actors, and even wrote plays for them, when he was only twelve years old. The whole company spake in the true Corkonian drawl, and the author-manager had the thickest brogue of the lot; indeed, tha accomplishment stuck to him through life and seriously impeded his histrionic efforts. Fortunately, he did not write with a brogue, as his countryman, Lever, did. His accent did not, however, prevent him from teaching elocution, which he did in Belfast, in a small room over a chardler's shop, where he used frequently to recite the part of Brutus in a rich Southern brogue to a Cassius who talked in the sub-acid Scotch-Irish of that linen-weaving locality, The result was said to be very curious-something like curds and whey.

He was very tenacious on the subject of his elocutionary powers, and was far more proud of his reading than of his writing. It is told of him that, being in a tavern in London, he enteredanto conversation with a stranger, who immediately began to talk about Ireland as his interlocutor's native country, upon which Knowles cried in a rich Doric:

"Ah, thin, how did ye foind out that I was

Why, by your tongue, of course," replied the stranger. "Faith, thin, that's quare," retorted nowles. "I was iver an always considt ered

to spake like an Englishman in Cork. 'Oh! perhaps, sir," said the Briton, "in

Cork!" Knowles turned parson afterward; but he did not shine at the altar, although his oily brogue ought to have lent unction to his discourses. His writings, however, have made his name immortal, and the selection of his Hunchback the worthy companion of the greatest works Shakespeare shows the consideration in which he is held as a dramatic author of the first rank. Knowles died in England on November 30, 1862.

A Philosophic Frontiersman.

The fact that Cincinnati, during the Dramatic Festival, is likely to be the home of a large theatrical colony, recalls an incident in connection with the name of "Buffalo Bill" (Hon. W. F. Cody) that may not be without interest. As is generally known, he is now a man of large wealth. Prudent investment, the establishing of a cattle ranch in Nebraska, his books and his popularity, have enabled him to accumulate more of the world's goods than usually fall to the lot of an every-day actor, and the old scout illustrates in his career the success that attaches to well-directed effort. He is not a man, however, without social faults, and if Dr. Howard Crosby, or any other selfappointed commissioner upon the conscience of his fellow-beings was to sit in judgment, he would receive less mercy than that accorded by Sitting Bull.

Passing through Cincinnati, he met a pleas-ant-faced had—a bootblack. Perhaps there was something about the boy that reminded "Butfalo Hill" of his own early struggles in life. At any rate, before parting with him, he insured place, position and an opportunity that made the lad's life a success

harts were in process of It was while his boots were in process of blacking that he met Dr. Carver, who was then temporarily a guest as the Hurnet House. The two had been broder hunters on the plains. Carver suggested to another old-timer, in both were known. a Western man !

They went taking a nymber of money in the way. There was a glass of whose or two destributed an interchange of reminiscences, and a game of cards. The Western friend but lost his arm in an Indian fight, and naturally his part of the play was made with one hand The stakes at first were triffing; but as the men progressed, the sum increased. The amount ran from five to ten dollars, then to fifty, one hundred, five hundred, and when the party eparated at an early hour in the morning twenty three thousand dollars had changes hands, and a sorrier-looking party of in-dividuals, whose nerves were ordinarily firm on be trigger sever went into their blankets only is a good deal of a philosopher, and as in tucked himself in bed, he called across the som to Carver. Doc, we've all been wiped. great Scott' if w. I John could do that with me arm, what would be have done with two

The Stars of the Festival.

On the title page of this number appear excellent portraits of the eight stars of the Cincinnati Dramatic Festival. The lives of these actors are so well known to the profession that we refrain from taxing their patience with extended accounts of each. Mr. Murdoch has acted but little since the war, and is known to this generation principally as a reader. Mr. er lately has devoted his time exclusively to the management of his theatres in Cleveland and Pittsburg. The others have all been engaged in active public work for some years

Booth's First Appearance.

When a youth, Edwin Hooth was his father's dresser, the elder Booth never going to the theatre without his son. Being so constantly thrown among theatrical people, he naturally formed a liking for the stage, with its glamor and excitement. His greatest desire was to 'come out" without his father's knowledge, and with this object in view he understudied a number of small parts, especially in scenes where his father would not appear. Finally, the long-looked for and anxiously-desired time arrived. One of the actors, whose part he had studied, was suddenly taken ill and could not play. Young Edwin, in a highly excited state of mind, rushed up to the stage manager and volunteered to take the place of the sick actor. The manager, of course, was surprised at this, and said, "What do you know about the part?"

"I know it all perfectly," said Edwin, and straightway commenced to recite it.

"Good for you," said the astonished manager. "Jump into the costume as quickly as possible and go on."

This delighted the ambitious youth, who was only too eager to don his first stage-suit. He dressed himself hurriedly and was awaiting his "call," when his father summoned him to his dressing-room. This was an unlooked-for circumstance. Nothing daunted, however, he appeared before the great actor in his costume. The old gentleman turned to speak to him, and being thunderstruck by the wonderful change in his dress, said: "Ha! you young scamp, what does this mean?"

Edwin, somewhat disconcerted, bowed very respectfully before him, and said: " By your leave, sir, I'm going on to take the part of --, who is taken suddenly ill."

"Well," said the veteran, "do you know your part and your stage business? Remember whose son you are."

Then taking a survey of the youth's costume, he continued in severe tones: "Do you know you must wear boots covered with mud, and spurs. Where are they?"

"I have none," replied the young aspirant, looking sorrowfully down at his offending mem-

"Here, be quick; take my boots and spurs. said the elder, presenting his feet, while Edwin tugged at the boots, in which he soon encased his own feet, and darting on the stage played s part with much credit, On returni the dressing-room, he was disappointed to find his father sixting exactly in the same position in which he had left him, his feet resting on the table. He made no remark about the performance, but went on to play his part as if nothing unusual had happened. One of the stage hands, who was a firm friend of Edwin, seeing his look of disappointment, said: "The old man wanted to make you think he hadn't seen you; but don't you believe it. He watched you from the time you went on until you came off, often turning and saying ''Gad, the young rascal does well.

This settled it with young Edwin, for he knew how to appreciate even faint praise from this great source.

Reminiscences of Forrest.

At a meeting of the International Copyright Club (in 1843), at the house of a mutual friend, the writer first met Mr. Forrest, who was impelled to be present from a desire to see the literary gentlemen of the club. Afterward the writer visited the distinguished actor at his spacious mansion in Twenty-first street, where he became acquainted with Mrs. Forrest, who was de Javie secretary to her husband, and, among other clerical duties, kept a great ledger chronicling every professional engagement of Mr. Forrest, time, place, attendance, the reception of each piece, and the receipts of each house, regularly entered. This was constantly consulted as a guide to new engagements, and exhibited many interesting facts, among others it seemed obvious that the bulk of Mr. Forrest's fortune had been derived from the original plays.

As indicating the tragedian's simple habits, the writer remembers that, a ding on one oceasion. Mr. Forrest came into the drawingfrom in his shirt sieges and a broad-brimmed straw hat. He esplained that he had been at work in the garden. The writer suggested that he worst have found it rather terrid work. Seeing mean on a very hot Summer's

A mere trifle 'was the reply, "to where you keep climbing and climbing up this a cupola, the heat increasing obviously at every step of the ascent, and the stairs were by read to the actor a drama which did not prove is expected, as the play was more on the line intellectual development and subtlety rather than an exhibition of material power. It was the presentation of another play which led to a singular specimen of Forrest's character. This was more in his vein, and when read to him he accepted it at once, and determined to produce it in London on a third visit, which he was then on the eve of making. By way of good bye, Mr. and Mrs. Forrest held a recepon the evening before the day of departure, when their parlors were crowded with notabilities of all ranks and professions. Among these were William Cullen Bryant, the Rev Orville Dewey, Chevalier Henry Wykoff, Parke Godwin, N. P. Willis and others, making altogether a brilliant and apparently most friendly assemblage. The next day a party of friends accompanied the tragedian and his wife down the bay, when farewell was taken, an incident of which was a friendly controversy on the gang-plank of the parting tug between Messrs. Wykoff and Howard, which should have the pleasure of the last hand-shake with Mrs Forrest. To this end the two rivals kept up lively run, back and forth, on the plank, as

Mrs Forrest. To this end the two rivals kept up a lively run, back and forth, on the plank, as the packet ship receded, until, just as it seemed that Messrs. Wykoff and Howard, one or both, must go into the water, they slid on board of the tug from the falling plank.

Shortly after his arrival in London a long letter came to me from Mr. Forrest describing the state of things theatrical in that city, and the intense prejudice existing against him from his having hissed Mr. Macready in the handkerchief scene in Hamlet, which completely foreclosed Mr. Forrest's public appearance and any attempt to introduce a new play in London with any hope of success. After two years in Europe Mr. Forrest returned to this country. He invited the writer to dine with him the first Sunday after his arrival. To keep the appointment the writer made his appearance in Twenty-first street, and was ushered to the library, where he found the tragedian. With a few words of street, and was ushered to the library, where he found the tragedian. With a few words of greeting and general talk Mr. Forrest placed in my hands a letter which astonished me as much as any document which I ever held possession of. It appears that Mr. Forrest had caused a copy of the American play to be made in London and submitted to an English actor; and the letter I hald was a letter from Mr. Macready, giving his opinion of the piece, addressed to the unknown in whose name it had been sent to him. been sent to him.

An American play submitted to an exa An American play submitted to an examina-tion anonymously for the opinion of Mr. Macready, who was at that moment the dead-liest enemy of Forrest, with whom he was in-volved in a bitter feud, which a few years later led to the great and fatal Astor Place riot! This act of the American tragedian is almost inexplicable; he was probably attracted by the mystery of the thing, and wished to divine in this indirect way what the chances of the this indirect way what the chances of the American play might have been if it had been fairly tried

Another incident of Mr. Forrest's return to Another incident of Mr. Fortunatisfactory
America after his third and last unsatisfactory
visit to England was a public dinner tendered
to him by a large number of eminent citizens, to him by a large number of eminent citizens, representing literature, the press, the bar and other liberal friends of the drama. The dinner took place at the New York Hotel. William Cullen Bryant presided, and delivered a speech introducing the guest. To this Mr. Forrest rose to reply, and had advanced some distance in an orotund exordium when he came to a pause. The pause continued and occasioned the remark that it was truly Forrestian, but as it was continued many had their doubts, which were put an end to by a sudden plunge of the tragedian's left hand into his coat-tail pocket, reappearing with a manuscript roll, by aid of which he proceeded at once with his orotundities.

The day after the dinner, the writer, having

occasion to call at the editorial rooms of the Evening Post, found Mr. Bryant seated there in a brown study. He at once made known that he was in a great perplexity. The trouble was that Mr. Bryant had handed over the manuscript speeches, toasts, etc., of the dinner to the Evening Express people, with the understanding that they would furnish the Post with printed slips in time for its regular edition. The result was the time had passed, and no slips had arrived the Express it appears. The result was the time had passed, slips had arrived, the Express, it app slips had arrived, the Express, it appears, reserving the matter for a later edition of its own. What was to be done? Mr. Bryant had his own speech; the writer could furnish the original draught of the speech he had delivered; he could also furnish one or two of the toasts. This was all well enough, but the prime feature of the occasion was wanting. Where was Mr. Forrest's speech? This Mr. Bryant requested the writer to reproduce for him. He pleaded that, having been only a listener, he had not given the speech a reporter's attention, but if he had pen, ink and paper he would do the best he could. Mr. Bryant pronounced the impromptu report a very good reproduction of what Mr. Forrest had spoken; it hit many of the very phrases emgood reproduction of what Mr. Forrest had spoken; it hit many of the very phrases employed by Mr. Forrest, and he was much pleased with it. With these preliminaries the edition of the Exening Post went forth—as the writer found when, the same evening, calling at the house of a mutual friend, he was handed a letter from Mrs. Forrest, who, it appeared, had already seen the day's Post and discovered the substituted speech. This had evidently aroused strong (celling at the Forrests', where the act strong feeling at the Forrests', where the act was regarded as a great outrage. By way of side light, it may be mentioned that the writer on his return from the office of the *Post* met at his own office door Mr. Forrest, to who made known that he had just written a speech for him, explaining to him the circumstances To which the great tragedian responde rather angrily: "I wish to God you hadn't. Here it may be noticed, as a curious circumstance, that, although Forres twished to be regarded as an admirer of Shakespeare, and had been a student of his writings and an exponent of his language—so simple and natural—for many years, yet his own style of expression as shown in his letters, in his famous Fourth of July oration, and that at the dinner referred to, was turgid and elaborate to the last degree. Hence his vexation at being most innocently deprived of his fine feathers. Mr. Forrest did not speak to the writer for years after he had committed the unintended offence of placing a hoop upon the keg which, from about al fermentati bursting all bounds. liewas this trait-that he had no other standard and tolerated no other view or opinion than his own sibat so greatly

deteriorated a untire in many respects



William Shakespeare.

Until 1564 the 23d of April was a day celedrated by every good and loyal British subject with religious ardor, for it was St. George's Day, and St. George is England's patron saint. But on that day in the year above-mentioned an event occurred of such immeasurable importance that ever since the dragon-slaying saint has enjoyed but a scant portion of the agreeable and popular adulation which previously he had looked for with tolerable certainty on his anniversary. That event was the birth of a little babe which came to gladden the home of a sturdy yeoman. No prophet predicted the child's advent; no wise men sought it with presents of frankincense and myrrh; but over the humble cot wherein it peacefully slept, a star shone out with scarcely less brilllance than that which glorified Bethlehem. Its light was reflected on the surface of "the sweet flowing Avon," which murmured a soft lullaby. John Shakespeare looked into the face of William, his little son, with eyes of gladness and love. He did not know that unto the world a being had been given whose name -like that of the Innocent of Judea-would pass down a limitless vista of centuries robed in the effulgence of an immortal fame. John and Mary Shakespeare were good, hon-

est people of the middle class. At Stratford, where they lived, they were held in high esteem by their neighbors, and John, shortly after his first son William's arrival, was made an Alderman in his town. He held other re-sponsible offices of trust and honor during his life, the duties of which he discharged with He was an excellent man and an exemplary father. His wife's maiden name was Arden. She came of a family not higher in rank than his own. To the well-saved possessions of her spouse she had brought a small parcel of land. During the latter half of the year 1564 the terrible plague which devastated London and other parts of the island spread into Stratford, where It raged six months. The Shakespeares escaped unscathed. Two years later another son came into honest John's domestic circle. He was called Gilbert, and Wiliam was borne in his mother's arms to see the new-comer baptized in the village church. During the succeeding three years nothing marked the smooth current of life in the family that the father received a hij from his townsmen in being elected Bailiff of Stratford, and the mother was delivered of another child, this one being of her own sex. It was named Joan. When William was five years old he was taken for the first time to witness a theatrical performance given by a party of strollers called "The Queen's Players from the fact of their having acted for the amusement of her Gracious Majesty Elizabeth. John Shakespeare's means grew larger with each year, and his family underwent almost as an increase. Two more children-Anne and Richard-made their appearance in rapid

William, at the age of eight, attended the Stratford grammar school, where his thirst for knowledge, his marvelous capacity for study and his rapid progress no doubt astonished the simple preceptors who were accustomed to deal with the pudding-headed urchins abounding in the community, and with whom the birch was a constant companion. Sports of the field, plenty of exercise and the bounty of his father developed his physical being while the seeds of learning were sowed in the intel-lect to whose fertility we are indebted for the dest contributions to the literature of the

record of events in the Shakespeare family for several years after this are exceed ingly meagre. It is only known that the father's property diminished as rapidly as it had accumulated. His lands and those of his wife were sold or mortgaged, and the strictest economy characterized the conduct of their household affairs. Death youted them for the first time, taking away incle Anne. When William was fifteen years old, and during the cline in the fortunes of his family, it is pr that he was engaged in studious pursua Whether he were the scholar's gown at the or Cambridge, or delved in the lawrat or the inns of court, there is no me, as of deli-nitely knowing. The understanding which he had of law and the frequency with which betrays a classical education, as shown in plays, lead one to the supposition in the age mentioned, and for a second the age mentioned, and for a second the age mentioned, and for a second the age mentioned in the light of this theory, for William

could have attended college and the school of law in the capacity of servitor, as is done to this day. It is easy to believe that while yet a collegian he wrote his poem, "Venus and Adonis," and some others of his cruder efforts.

When he reached his eighteenth year he became enamored of Anne Hathaway. She is said to have been very beautiful. Her beauty was of that ripe sort so enticing to youths of inexperience. Anne was seven years her lover's senior; but the disparity was not taken into account at all by the hot-blooded swain. It is possible that prudence was not the chief consideration of their courtship, as Anne's father, Richard, to insure the performance of the marriage ceremony, caused young Shakespeare to sign a document before the wedding, binding himself to perform his part of the con-tract at the appointed time. It must not be forgotten, in extenuation of the lady's conduct, that a looser virtue prevailed then than (openly) at present, and if the young people did err, they wiped out the sin—according to the notion of the time—by entering the bonds of wedlock. At all events, the comely Anne made a good, faithful and loving wife, whose ready sympa thy, even temper and patient disposition ex-erted a large influence over her William's life

and writings.

When Shakespeare had been a husband four years, during which his family had multiplied to five, he found his small income entirely inadequate to provide for their wants, and decided to go to London. In making this departure he was evidently encouraged by the actors of several vagrant theatrical companies who had played in Stratford, and whose companionship the young man, finding it congenial, had sought. Perhaps he had already written some plays and read them to the strollers. Perhaps they advised him to resort to the great city where there were chances to try these in the royally licensed theatres then in the enjoyment of considerable popularity. He therefore proceeded to Lon-don, full of the ambition and hope of a man of -and-twenty. On his arrival he met first disappointment. He was told that his plays were crude and ill-adapted for stage rep-He was to'd that his resentation, and that until he had altered them suitably and qualified himself for the duties of an actor as well, he would not be able to gain a foothold. Taking this matter sensibly, Shakspeare instantly set about the work of revising his plays, writing new ones and preparing himself for the histrionic profession. This work consumed two years, at the end of which time he became one of the sixteen sharers in the Blackfriars Theatre, an establishment where the company received, in return for their artistic labors, a percentage of what was left after expenses were deducted. Shakespeare worked hard and rapidly rose in fame as dramatist. Spenser took up the claims of the youthful playwright and sang his praises in a poem called "The Tears of the Muses." The attention of royalty was drawn to him, and he basked in the favor of the Queen and her noblest subjects. Among actors and lords he was alike a favorite. But it is not to be supposed that so young and gifted a writer could escape the enmity of less favored rivals. Shakespeare was made the subject of abuse in several satiric screeds from the pens of clever writers, but his wit and worth w parably superior to those of his detractors, that their attacks were not only harmless, but actually productive of good in that they served to isize his fast spreading fame as a poet and playwright.

In 1592 the plague raged in Londor All business was suspended; 'the inhabitants in their panic had no stomach for amusements and all the theatres closed their doors. It is likely Shakespeare removed his family from the city to Stratford to avoid the pestilence, and with the profits of his two seasons at the Black-friars betook himself to Italy, where he stored away material that came of good use in The Two Gentlemen of Verona, Romeo and Juliet, shylock, Othello and other pieces which are cated in the sunny South of Europe. On his return one of Shakespeare's townspeople, return one of Shakespeare's townspeople, named Richard Field, in London printed the first edition of "Vernes and Adonis," under the personal supervision of the author. The poem was followed a year later by "Lucrece, sued from Field's press. Meantime Ric Meantime Richard Hurladge, a friend and fellow-actor of Shakes are, organized a scheme to build a new atte better adapted to the requirements of public than the Blackfrings. The new

finished in 1505 and opened with of Globe attached. Shakespeare did hately associate himself with the new He remained at the old theatre writing plays. Among the pieces II sfully produced up

ona, Love's Labor's Lost, Taming of the Shrew, Titus Andronicus, Hamlet, Richard II., Richard III., King John, Henry V., As You Like It, All's Well That Ends Well, parts of Henry IV. and Henry VI., and The Merry Wives of Windsor. Ben Jonson, who after Shakespeare's death wrote ungenerously of him, was indebted to him during the year 1508 for the production of his comedy, Every Man in His Humor, at the Blackfriars.

Just after the beginning the Seventeenth century John Shakespeare, the poet's well-be-loved father died. He had not succeeded in retrieving his fallen fortunes; but he had lived to see his eldest son a famous dramatist whose plays were the talk of London town, and by the affectionate assistance of William he had been kept above want. The year following this sad event Shakespeare and a company of players (among whom was Richard Burbadge, the builder of the Globe) received a royal patent from King James to perform at the Globe Theatre. During this arrangement, which lasted three years, he produced Troilus and Cressida, Othello, Lear, Measure for Measure, Twelfth Night, The Comedy of Errors, Macbeth and Henry VIII., and he also appeared as Adam in As You Like It, the Ghost in Hamlet and many other parts, Burbadge playing the leading roles. Most of his pieces had been issued in book form before this. In 1604 Shakespeare retired from the Globe company and from the stage. On his retirement the theatre, which had previously been prosperous, entered upon a career of misfortune, finally ending in its total destruction from fire in June, 1614. After leaving the stage the great writer settled down to live in a house he had bought adjacent to the Blackfriars, where he could compose his plays at leisure, and enjoy the society of the actors, for which he always had an especial predilection. While visiting in Stratford his wife Anne died there in the house of her son. Her demise was hastened, no doubt, by the loss of another son -Edmund-the year previous. While residing in London Shakespeare finished and gave to the public Pericles, Antony and Cleopatra, A Winter's Tale, The Tempest, Coriolanus, Timon of Athens, Julius Cæsar and Cymbeline. These plays were written within a space of nine years.

Having tired of active labor, Shakespeare, at the age of forty-eight, quitted London, and took up a permament residence in his house at Stratford. Here he enjoyed the delight of rural life to the utmost. Occasionally, it is believed, Ben Jonson and other town wits who loved his society, came down to spend a day with him in friendly discourse, and returned with tremendous ideas of the swinish form of bibulous hospitality which obtained in those

After a brief illness-of what nature we have no account—Shakespeare died on April 23, 1616, the fifty-second anniversary of his birth. He was "not for an age, but for all time," and although the spirit had left its clay Shakespeare ceased not to live.

Representative Shakesperean Actors.

In making a trip on board a steamship in fine weather, it used to be a common thing for the stewards to seat themselves in a semi-circle on the quarter-deck, and, with banjo, guitar, accordeon, bones and voice, give a minstrel show for the delectation of the passengers. Such and no other wise was the origin of companies of actors in England. The servants of an inn used to give shows in the courtyards of the hostelries in which they worked, the galleries and lobbies surrounding the court serving for an auditorium, the end of the yard next the offices being used as a stage, while the further part did duty as pit, or parquet. Afterward, the "livery" of a nobleman, consisting of his house-servants, running footmen, grooms, etc., imitated the example of their less aristocratic brethren of the tavern, and gave entertainments for the amusement of their lords and masters, going by the names of their employers, as "My Lord Leicester's servants," etc.

The lay brethren and servitors of religious houses took up the trade, on the principle, probably, that "it was a pity to let the Devil have all the good springs," as John Wesley said when he stole the ballads to make hymns of them, even as Brother Sankey does now, There were no play-houses, as we understand them-that is, regular places fitted up and appropriated to the purpose of acting playsbefore the Elizabethan era; and it is wonderful to think that the greatest of the world's dramatists, WILLIAM SHAKESPEARE, should have, on the spur, rushed the art to a pitch of perfection that no other writer has ever Of course, these servants, having once tasted of the sweets of popular applause, were loth to go back to dishwashing, and so by degrees, came banded troops of actors, who ances of defeat or rather to risk the cha success on an independent footing than to fill their bellies and starve their brains as well-fed

When regular play-houses were established the buildings were still distinguished by signs and appellations like to those used by public taverns, and this, by the natural and necessary process of evolution, which obtains in things theatrical as in things cosmical, such as The Bell Savage, The Curtain, The Red Bull, The Swan, and many others. Contrary to received opinion, we assert that there some attempt at scenery made on these primitive stages, probably about as much as one can see in a Chinese theatre, where a screen does or a walled city and a kitchen-table for a fortress. In fact, we have the written receipts for money paid out for castles and arbors of painted canvas and painted cloths for the houses. Our tragedy green-baize is

survival of the old rush-strewn stage. Beyond all question, the star of the Shakestrean stage was RICHARD BURRAING. This ome of a good old family in Warwick-His father, James Burbadge, was also t, and the first regularly-licensed man-He and his comrades were called "Lord ter's servants," and had a royal license granted them to represent plays in the City of London and its literties, and in all other towns er and its liberties, and in acceptance throughout England. RICHARD class throughout England. RICHARD class throughout England. RICHARD class through the parts, at that age, having enacted female parts, at that age, having enacted female parts, at that Construity produced up to this party age, having enacted female parts, at that Albo About Nothing, Komeo per of always entracted to boys. He lived in the live Gentlemen of Ves. gless of fashion and the mould of form" to the

gay gallants of the day, even as our hands young actors are wont to be now. He was the original Hamlet, Romeo, Othello, Richard III; in fact, he created what is now known as the Shakespearean Repertory, to play the round of which is the criterion of a "legitimate tragedian." We know that he was a little man, r a contemporary poet says:

Thy stature small, but every thought and mood Might thoroughly from thy face be understood

And we know that he was a great actor, for FLECKNOE, a writer of the time, tells us that "He vas a delightful Proteus, so wholly transforming himself into his part and putting off himself with his clothes, as he never, not so much as in the tyring house, assumed himself." And that is all we know about England's great Roscius, DICK BUBBADGE. So transient is the actor's fame, so ephemeral the memory of his achievements. It

Comes with a breath, and with a breath is gone.

The original of our line of Shakespearean comedians begins with WILL TARLETON, who was also one of "My Lord Leicester's servants." He was a humorist more than a come-dian, however, and it was against his "gag-"that Shakspeare wrote his lines respect-"clowns" in his well-known advice to the players: "And let those who play your clowns speak no more than is set down for them; for there be of them that will themselves laugh, to set on some quantity of barren spectators to laugh too, though, in the meantime, some necessary question of the play be then to be considered that's villainous; and shows a most pitiful ambition in the fool that uses it." We are sorry to confess that wild WILL TARLETON'S errors are no less rife in our day than they were in those of SHAKESPEARE, and that Hamiet's advice is, as most other advice, neg-TARLETON died of dissipation, and in his latter days was as cross and cantankerous as cracked comedians are apt to be. He was succeeded by WILL KEMPT, who was really a legitimate comedian, and the original Touchstone. Launcelot Gobbo. Dogberry, First Gravedigger, Peter, Launce, Justice Shallow and others, the like of which parts no one but SHAKESPEARE has ever created. Among the best-remembered of the actors of

SHAKESPEARE'S time was EDWARD ALLEYN, the founder of Dulwich College. ALLEYN was never one of the players concerned in SHAKES-PEARE's actual plays; but he was one of the most noted actors of the day. He built the Fortune Theatre in 1599, and founded Dulwich College for the support of six poor men and women and twelve children. The college was intended by its founder to be confined to members of his own profession; but alas for human vanity! these very pauper actors refused to admit to the benefit of the charity an old doorkeeper of the theatre, and ALLEYN, in wellmerited disgust, changed the conditions of his bequest, and opened it to the poor in general. income left by ALLEYN to this charity was L600 a year; it is now over £17,000; and, by natural course of evolution, has completely changed its purpose, and is now, like all other of the kind, merely a means of making fat sinecures for rich men.

Actors must have been "solid men" in those days, for we read of them as living each one his own hired house, as St. Paul did in Rome, and left, oftentimes, rich legacies be-

The next era is that of DAVID GARRICK. great actor caused one of those revolutions that mark the progress of all things in this mundane sphere. He brought a more livthis mundane sphere. ing manner on the stage, and made some ade in costuming, although even he used to play Macbeth in the uniform of the Guards, with a bag wig and ruffles. In all times there have been representative actors who have given the tone to the period, GARRICK was one of these. Up to his time each leading actor was prone to imitate the manner of BUR BADGE, gradually, of course, becoming more and more tame, as each imitator receded from the great original. GARRICK infused new life into the character; but, strangely enough, however, his Othello was a failure, and SPRIANGER BARRY took the town by his sonal comeliness, which not even the black make-up could destroy. BARRY and GARRICK ran neck and neck in Romeo, and six years afterward in Lear. They were the KEMBLE and KEAN, the FORKEST and AUGUSTUS ADAMS

The next representative actor was EDMUND With him came an era of natural acting, still more developed than the manner of through a variety of imitators, till it had faded into the colorless mechanical style common to second-rate actors of every age, and it needed a man of individual energy and personal magnetism to infuse new life into the dying body of the drama. This man was found in ED-MUND KEAN. His nervous temperament, his wonderful eyes, his lithe, agile figure, and his exquisitely beautiful voice set him on the very apex of fame from the moment when, a shiver ing aspirant, he first stepped upon the Metro politan stage at Drury Lane Theatre as Shylock. At the time of the KEAN revival John KEMBLE was the representative of the conservative school of acting. A grand man with a grand manner, he declaimed through a part with all the dignity and sonority that used to be considered the acme of perfection. KEMBLE was the idol of the old fogies of that time; KEAN was the god of the young England of the period.

KEAN'S most successful rival at first was JUNIUS BRUTUS BOOTH, father of our representative American actor, EDWIN BOOTH, His style was also of that fiery natural kind that depends more on native impulse than laborious study, but yet has a firm foundation of BOOTH, however, grew quickly tired of the contest, and betook himself to our hospitable shores. He thus belongs more distinctively to American actors.

GEORGE FREDERICK COOKE was another who strove against the KEAN boom in Eng-land, but subsequently joined our ranks on the other side of the Atlantic Ferry—which was no ferry in those days of sailing packets, but a long and tiresome voyage. CHARLES YOUNG alone remained after KEMBLE to dispute the palm with Ki.s.N, and he did so, succe with the same class of people that patronized KEMBLL—the conservative in art. YOUNG'S excellent personal character stood him in good stead, and more than supplied by lack of the celestial fire that might otherwise have marred You'nd was an eminently career. spectable man and a good citizen, while Krax well, the less we have to say about him in private the better. He was the leader in a great reformation. Just what Martin Luther Newton to Mathematics, Wagner to Music, Newton to Mathematics, Newton whipping?"

ince to EDMUND KEAS ot acting and his habits off th regret to say, on the stage so: were men of genius, and both pleasure in that gross sense of word that He was means delirious, vinous excitent kidnapped by Cooper, the Ame and was the occossed the did it seem would ever was heavy and manager, while intoxicated first really great English actor v Atlantic. So utterly improbalath this light of the London sta shine on New York, that bett against his appearance; but he appear, ar. the Ameri. riving in November, 1810. Pi ce him, that can manager, was so surprised (he shut the door in his face, and to the wrong New York on vants to tell him that he had com house. Cooke first appeared He had a brilliant his excesses under-Nov. 21, 1810, as Richard. career in this country; but his e mined his constitution, and he died in September, 1812. Dr. Francis, who was the favorite ber, 1812.

The training was the layorite theatrical doctor of the day, took possession of Cooke's head after the post-mortem examination, which was held "to find out why he died." and by a most strange coincidence it car pass that Hamlet being on the bills of the Park Theatre, and the property man having forgotten to have a skull ready for Hamlet to moralize over, sent, on the spur of the moment, to Dr. Francis for the loan of one, and the Dottor unwillingly handed him that of Grouce Fred. HAWITH BY MARKET HAMIST OF HIS BANK TO WHAT BASE USES MAY WE COME At last EDMUND KEAN, on his first visit to New York. went to see the grave of his rival, which is in St. Paul's churchyard. Finding it had no me. morial stone, he had one put up at his expense, and, in the moving of the body, abstracted on of the toe bones, which he took back with him to London, and to the day of his esteemed it his choicest relic. Mrs. KEAN however, did not share his enthusiastic venera-tion, and one night threw it "over the garden wall." Kean came home drunk, as usual, misset his fetish, and exclaimed tragically: "Mary your son has lost a fortune. He was we ten thousand pounds. Now he is a beggar He was worth

GEORGE FREDERICK COOK

MACREADY may be counted as one of the representative actors, inasmuch that he did at that in him lay to excel in his own way, and certainly was not a mere servile imitator of others. He was scholarly, careful and con-scientious in all he did; but Nature had denied the gift of genius, so that his scholarship was clogged by pedantry, his carefulness degenerated into fidgeting, and his conscientiousness contracted to intolerance. MACREADY was an excellent manager, a good actor, and nothing

JUNIUS BRUTUS BOOTH WAS another KEAY. Early worsted in the strife for fame and for-tune by KEAN'S successful rivalry, BOOTH chose America as the scene of his future efforts. With us, he leaped almost at a bound into the foremost place, and kept such a firm hold on the American public that not all his eccentricilies, which were numerous, nor even at the last his failing powers, could oust him from the pinnacle on which he stood as "the American Garrick."

FORREST was a diamond in the rough, an unfinished statue, a dramatic cartoon; but an undoubted original. The style of EDWIN FORREST may have been, indeed was, rough, almost brutal; but, as Rochester says, it was his own. Although he had seen BOOTH act, he followed his manner not a whit; familiar with the declamatory, KEMBLE-like style of HAMBLIN, he yet imitated him not at all-his big, robustious acting came all from his own big, robustious brain, and suited the time in which he lived and the country in which he dwelt. Were another FORKEST to come among us, how he would be stared at as "bad form" and condemned as vulgar. In FORKEST's days the "gods" had not deserted their high Olympian seats in the third sphere, or tier, to loll on the parquet of variety theatres, for variety theatres were then unknown; and their applause was the goal at which actors aimed; to be applauded by the "horny-handed sons of toil," was the crown of an actor's ambition: everyone played to the gallery, simply because the gallery was the easiest moved and the noisiest when moved. Like all representative actors, FORREST was the universal butt of imitators. Every "heavy," "leading," aye, even utility man, in the wide United States growled in the bottom of their stomach, stood in the true "b'hoy" fashion of protruded knee, expanded chest and drawn-back chin because FORREST did it. The theatrical landscape was all FORREST and little woods that aspired to grow to forests, as little acorns hope to grow to tall oaks. His as little acorns hope to grow to tall oaks. personal magnetism was wonderful. No man FORREST, as witness that disgraceful epis the Astor Place riots, in which the personal popularity of the man overpowered al! notions of fair play, hospitality or national courtesy, and turned our usually good-humored and wellmeaning citizens into raving wild beasts, thirsting for the blood of an innocent man merely because he was displeasing to their idol. Ma CREADY was nearly murdered and quite ele-vated into the noble army of martyrs because Mr. FORKEST did not like him personally. are glad to add, for the honor of our advancing civilization, that no actor on the stage could possibly raise such a hullabaloo in our present

more decently ordered state of society. EDWIN BOOTH comes eminently under our heading of Representative Actors in America. He combines the dignity and fire of Garrick. Kean and the elder Booth with the cultured declamation and statuesque posing of Kemble, Young and Hamblin. A ripe scholar and a when it fails to poetic artist, his acting, even when it fails to stimulate, always satisfies; and though the critical spectator may sometimes cavil at a read new business, yet the just judge will always find a reason for it. never speaks a line nor makes a gesture with actor of the out intention. He is, above all, his own, day, not of tradition; his stylded upon the canons of th to be sure. he spirit of but fashioned by his own brain the present era tends toward the intry, and tion of actors, especially in this the actor-EDWIN BOOTH is a capital examp gentleman, as distinguished fi-living actor-bohemian. House minds are ghteth to among those whom "the King honor," and he is the leading if the ad age up to vance guard that would bring

the level of the other liberal pro-JOSEPH JEFFERSON is another presentave actor. In fact, we may representative character-comedialish-speaking stage. His predect Reeve, Burton, etc., were all mo ments, more or less altered, of the drama; but Jeerrason began a that of intellectual comedy. Winkle is as standard a specime in art as is the Venus de Medici Sym; 'ony. It is a perfect cone;

Theochell Harr Made Duhi Druc Nove F. I. Chell Fran W. J. Co. Ing. Hum H. V. Co. Wait Nett Peter Back Co. — Jo seve Con Neff, H. P Wm. Braggi Con White R. A. N. D. Con Chass D. G. F. B Dowe Con W. H Finn.

way it is, on the present of For vidual tative noble market trage market life

in the

Cassi The genite had to

dram divid in th

title the

many ton;

TI

Fo

Boar

matte

dent ert F

Ex

to m stitu be g luy WOU the 41 1 cam

sing B City

he ling. Wright, levelop cip Van Eroka erfectly

without exaggeration, without . Bob Acres is as excellent in its Othello of Salvini; that is to say, Bob Acres in bodily presence and not his eidolon, or counterfeit JOHN M

tative

trough, the pupil and successor et offers so many points of indi-we may class him as a represenquality 1 a particular line of art. His figure give him such a pre-emiin characters that we may designence in K the representative of classical the present time. He also is actor-gentleman, whose private se talent and conduct have made those men for them a in society as well as a niche of fame. The same may be said y rival and former associate, LAW. in the temp

RENCE BAR Cassius, has no equal.

There are many of many other men of undoubted whom we might well have quoted if we had not been restrained by space and the intention of our essay, which is to pick out, to the best of our poor judgment, those who, we think, have turned in a measure the tide of dramatic progress and impressed their own in-dividuality on the art. Those who followed in their wake, although perhaps equal, nay, even superior, as exponents, have no claim to the title of "makers"—they are the professors, not the founders, of a school. There have been many and great mathematicians since Newton; but he wrote the "Principia," he discovered the law of gravity, and he is immortal. So there have been many actors eminent in their art; but Garrick discovered Nature, and he is immortal.

The Managers of the Festival.

Following are the names of the Festival Board and Committees, which we publish as a matter of record:

BOARD OF DIRECTORS.

OFFICENS.—Gen. Edward F. Noyes, President; John Simpkinson, Vice-President; Robert F. Leaman, Treasurer; O. O. Hall, Secretary; R. E. J. Miles, Dramatic Director, Theodore Cook, Henry Mack, Albert H. Mitchell, John Carlisle, W. A. Stevens, John W. Harper, A. G. Corre, M. E. Ingalls, Thomas Maddux, Fred. H. Alms, Frank Alter, H. Duhme, T. W. Zimmerman, A. Goldsmith, N. Dereker.

Drucker. STANDING COMMITTEES.

AN.

ap-

EST

ode, onal ions

esy,

cing ould sent

rica. rick, ured able, nd a

cri-ding will

est ii with-f the

own, ure, nt of leva-

and ctor-

p to

EXECUTIVE COMMITTEE.—Gen. Edward F. Noyes, John Simpkinson, O. O. Hall, Robert F. Leaman, R. E. J. Miles, Albert H. Mitchell, Fred. H. Alms, Jos. L. Anderson. FINANCE COMMITTEE.—Albert H. Mitchell, Frank Alter Fred. H. Alms, John W. Harper,

V. A. Stevens.

Committee on Printing and Advertising.—O. O. Hall, Albert H. Mitchell, E. H. Huntington, Ambrose White, W. A. Stevens, H. W. Woodruff.

COMMITTEE ON RAILROADS AND TRANS-PORTATION. — John Simpkinson, Theodore Cook, M. E. Ingalls, W. W. Peabody, C. C. Waite, A. E. Buckhardt, Brent Arnold, Albert Netter, D. Edwards, Daniel Holmes, Ralph Peters, J. H. Stewart, G. B. Kerper, B. J.

COMMITTEE ON GENERAL ARRANGEMENTS. -Jos. L. Anderson, Chairman, consists of several sub-committees. They are:

COMMITTEE ON STACE AND PROPERTIES.—J. Wayne Neff, A. W. Whelpley, Nath. Henchman Davis, Elliott H. Pendleton, Jr., Holden Davis, Joseph W. Miller, Wm. C. Compton, G. W. Carlisle, F. B. Semple, C. C. Bragg, C. C. Cook. MMTTRE ON HALL AND SALE OF SEATS.—S. A. Meld, J. B. Taylor, Perin Langdon, S. R. Burton, Holden, Jr., Jas. W. Bullock, W. H. Williamson, bucker.

N. Drucker. COMMITTER ON ADMISSION AND SEATING AUDIENCE.— Chas. L. Howe, Jos. W. Wilshire, Wm. F. Webb, Frank D. Goodhue, Sam. W. Skinner, Jas. McDonald, Edward F. Bradford, Harry W. Kinney, C. F. Bragg, J. J. Mc-Dowell, Sam. McKeehan. Dowell, Sam. McKeehan.
COMMITTEE ON PRESS.—Henry Mack, A. H. Mattox,
W. H. Stewart, E. W. Stimson, E. H. Harrison, G. W.

The Costumes.

The largest New York costuming house has prepared all the costumes (except for the principals) and properties for the Festival. The models for these costumes and all the properties are made from the originals in the British Museum and in the Louvre at Paris, and are the finest ever put on a stage. There will be 1,600 dresses in all, divided into 500 for Julius The Hunchback, and 300 for Hamlet. In Juhus Cæsar there are 40 dresses for senators, 200 for soldiers, 32 for lictors, 100 for citizens, 40 for women, 20 for children, besides about 70 for virgins, axe-bearers, goat-boys and tri-bunes. The cost of the dresses and properties is just \$25,(##).

A Permanent Institution.

It is already contemplated by the Directors to make the Dramatic Festival a permanent institution, giving annual or biennial performances, as may be deemed most advisable. In this undertaking the citizens of Cincinnati would largely profit, as a periodical boom would cannot fail of complete success if it be carried out on the same magnificent scale as the occa-

sion we are celebrating. From a theatrical standpoint, the regular re-curence of the Festival would place the Queen City easily in the head of every other town in greatest pand stages is one wish to serie the serie to serie the serie to serie the serie to serie the serie series serie

Monday's Novelties.

IN ALTERNATION FIELD AVENUE.

We have more respect for the world than the world apparently deserves. Possibly it may be that our enforces sofourn here to a certain extent urges us to a gard our fellow-man in the kindilest light. At all events, from lime to time some incidence cars which leads us to believe that the world's largely populated by fools. Whose confidence would not be sadly. shaken when the spectacle of Salvini, one of the greatest actors of the slay, playing to a beggarly array of empty orchestra stalls at one theatre, and Mrs. Langtry appearing before an audience which is only limited by the capacity very effective. v rival and former associate, LAWeff, who, in certain parts, such as
of another house presents itself in the Metropolis of these United States to the observer on the same night? O Tempora! cried old Cicero centuries ago, and O / mpera! cried we Monday evening. If beautiful mediocrity be in such awful demand, why doesn't Forepaugh's Montague leave her Philadelphia beer-saloon to mount the wave of fortune and Edwin Booth retire mournfully to the seclusion of his Newport villa for the rest of his wasted life ?

The Fifth Avenue was crowded by our really fashionable people. When the Lily walked off on her stems for the provinces last Fall, we fondly imagined curiosity was fully abated, and the questions of her beauty and her talent both settled in the polite negative. We credited her Autumn patrons with more sense than they actually possessed. Here they were all gathered again, as eager to gaze on the Jersey exotic as they were when she shed her very mild fragrance over Wallack's auditorium. We believe she was announced to play Galatea-but she didn't; for though has corrected her awkward gait, and walks, and learned to manipulate her diaphragm, and talks, she hasn't yet acquired that more or less useful accomplishment of an actress-the

If any evidence is needed to establish this statement beyond the shadow of a doubt, it is found in Tuesday morning's Herald, which prints the plot of Gilbert's play—why not the plot of Hamlet, Othello or Richard III., when occasion offers?—and declares that Mrs. Langtry is an artiste of the first rank.

Mary Anderson recently gave a charming impersonation of Galatea at the Grand Opera House. In appearance, as in conception, she perfectly embodied the spirit of the To view Mrs. Langtry's performance after Mary Anderson's has about the same effect as placing of Falstaff beside the Apothecary. Mary's work is great; Lily's is thin-altogether too thin, in fact. We have not arrived at that stage where we can bow in breathless admiration before a professional beauty and rest content with the absence of endeavor which has the genuine artistic ring. Without the slightest disrespect to anything on two legs, we must firmly assure our readers that we are not by any means prepared to be Gebhardted just yet. It must for the sake of candor be said that the audience was liberal with applause and Mr. Schwab equally liberal with beautiful floral tributes. It is too bad that applause dies echoless and flowers quickly fade.

Frank Cooper was a-well, a nice Pygmalion. Kate Pattison as Cynisca deepened the favorable impression she created when last seen in New York. The rest of the cast, with the single exception of J. G. Taylor, as Chry-Next week three pieces sos, was mediocre. will be done—The Honeymoon, An Unequal Match and She Stoops to Conquer, Mrs. Langtry appearieg as Juliana, Hester Grazebrook and Miss Hardcastle.

CARRIE SWAIN IN CAD THE TOMBOY, At Daly's Monday evening Carrie Swain made her first appearance as a star in this city as the heroine of Leonard Grover's play, Cad the Tomboy. The piece is full of bustling fun, affording Miss Swain plenty of opportunity to sing her popular songs and display her nimbleness in dancing. There is just enough of a plot to hold the piece together, and the episodes are sufficiently amusing to keep the spectator in a roar of laughter from first to last. It is Casar, 200 for Much Ado About Nothing, 200 true the entertainment offers many exposed for Romeo and Juliet, 300 for Othello, 200 for points to the critic's knife; but when no pretense at literary merit is made and the audience gets more than its money's worth of fun, serious criticism is disarmed. Miss Swain is a romping, dashing soubrette, with enough chic to satisfy the most exacting observer. She goes through her business cleverly, exhibiting a zest as rare as it is enjoyable. She has quite as much legitimate comedy talent as the majority of actresses in her line, and if she keeps on persevering in her present venture will doubt-less achieve an enduring popularity. Murray Woods, Ella Hunt and Hannah Sargent are the mos: capable members of Miss Swain's sup-port. The house was not as large as it would have been had the weather been propitious. ...

FORTUMO AT THE COSMOPOLITAN. buyers and retail shoppers from out-of-town would embrace the opportunity of attending the performances and making their purchases at the same time. The project, it seems to us. cannot fail of complete success if it he carried to the same time. piece was admirably put upon the stage, well sung, and accompanied by an excellent orches-tra, full and good. The chorus is efficient, and the dresses magnificent and appropriate. The text is merely the old one vulgarized rather clumsily, and the music is well-written vapidity; just such music as a clever amateur might compose. The melodies are pleasant enough; but are old acquaintances, every one, save the chorus in Act 11., "The Terrible The privilege of enjoying the acted by the most famous actors and the strictest regard to accuracy, annot be overestimated. Indeed, anothe overestimated. Indeed, anothe overestimated. Indeed, and troupe. Indeed, aside from the dure upon scenery, dresses and developed in one troupe is suffer or amanent plan be carried through list of Shakespeares plays, instead to Shakespeare and the sum of the shakespeare and the sum of the same to same the same to the same to same the then to find the same to say, its original. The same the chorus in Act II., "The Terrible Dragon," which, strange to say, its original. The same the chorus in Act II., "The Terrible Dragon," which, strange to say, its original. The same the chorus in Act III., "The terrible same the same to say, its original. The same the same to same the sam

down, up, with both hands, reminding one irresistibly of a kangaroe rampant. Seriously, however, the man is evidently a musician in some homely class-teacher's sense; but as an orchestral director he is simply nil

Everything has been done by the manage-ment for Fortunio; very little for the composer, but that little is not badly done. Mr. Darley has not much to say; but he says it nicely, like a good little studious boy who knows his notes and chords by heart and has prac-tised his scales assiduously. Miss Randall sings charmingly, has a good voice, but cannot Miss Reifferth acts admirably, but can't Mr. Wetter has a glorious bass' voice and sings a most stupid song admirably. Fitzgerald has no voice, but is funny. Lithgow James, as the Emperor Matopa, is

Professional Doings.



-R. E. J. Miles, the Director of the Festival, has been actor and manager for twentyeight years. In the latter capacity his name is especially renowned. At present he runs three theatres—the Grand and Robinson's in Cincinnati and the Bijou in New York. He brought Adah Isaacs Menken before the public during the war; ran for a period the largest circus and menagerie that ever traveled, and from time to time controlled numerous combi-nations. In the theatrical business he is rated as one of the largest and most solid operators. A good portrait of Mr. Miles appears above this paragraph.

-An early-closing movement seems to have set in.

-Annie Ward Tiffany will summer at Stroudsburg, Pa. -A Sunday train for Boston will hereafter

leave this city at 4 P. M. -Bertha Welby closes One Woman's Life in Jersey City this week.

-Louis Zwisler, of Booth's Theatre, is seriously ill with erysipelas. -Mart Hanley's Squat. Sov. menagerie will

leave for Europe June 20. -Bertha Lieb, Frank Mayo's leading lady, is at liberty for next season.

-Salvini has engaged a stateroom on the Labrador, which sails May 2. -Lillian Russell's contract with John McCaull

has been extended to June 9. -Alf Burnett's Tea Party close a forty weeks' season at Cincinnati on Saturday. -John Gourlay and Helen Dingeon have

been engaged for the Vokes' English tour. -Margaret Mather appears as Juliet, Leah and Rosalind at the Brooklyn Park next week. -Orlando Drayton, primo tenore, up in all the principal operas, is at present disengaged. —Josh Ogden has grown so stout that his watch-chain now reaches but twice 'round

-Aldrich and Parsloe close the season of '82-'83 at the Grand Opera House on Saturday night,

—Fred McCloy, Stetson's private secretary, will be in the office of the St. James Hotel next season.

-J. C. Kenny, late musical director of the Nobles company, goes with Annie Pixley next

-Gustave Frohman arrived yesterday from the West. He will remain in New York for some time.

-Ground was broken for a new Opera House at Anderson, Ind., on Saturday. It is to cost \$40,000. -Milton Nobles closed a season of thirty-

three weeks at the National Theatre, Philadelphia, on Saturday. -Alonzo Schwartz does not go with Milton

Nobles next season, and Max Fehrman will probably take his place. -John Howson has engaged Elma Delaro

for his Boston comic opera season. The company are now all engaged.

—The proprietor of the Opera House at Goodspeed's Landing, Ct., wants attractions for May 15 and June 15.

—B. F. Horning, juvenile lead, is looking for an engagement, as is also Edward N. Hoyt, heavies and juveniles.

-D. G. Longworth, who has made a pro-cunced hit in One of the Finest, does not go with Gus Williams next season.

-Rogers' Sweetheart close the season at Syracuse on Saturday night. Syracuse is the salt centre of the United States.

and his London company, who will appear in Bronson Howard's comedy.

BRIGHTON. -The Opera House at Frement, O., will be

on to first-class attractions only. -A streak of bad business has struck various Uncle Tom companies throughout the country, and one by one they're dropping out.

-The Kendalls will close their season about July 4. They will respen the following month. The season has been very successful.

-Anson Pond's Her Atonement will be played at Niblo's on May 21. In Chicago, the

receipts last week feeted up nearly \$5,900 -Companies traceing west of the Missis- BOOTH'S THEATRE. sippi and on toward the Pacific Coast have found hotel rates materially increased this

-Johnny Williams of San Francisco, does not wish to be contained with the John Williams arrested at a recent hotel fire in An-

'-Amy Lee has signed with John E. Ince's comedy company for next season. She will Dasiet Frontiers. play in the parts new filled by Lisetta Ellani. -Bob Mack, the famous "rooster man," ow with Callender's Minstrels, is far gone

with consumption and at times cannot do in-

-M. B. Leavitt has engaged Louise Searle and Nellie Larkelle with Fred Turner and wife, of the Wilbur Opera company, to go to England with his Evangeline company

-Manager Crawford, of Topeka, Kansas, has made arrangements with the manager at Kansas City so that either can book attractions for Atchison, Topeka, Leavenworth and Kansas City

-T. W. Keene gave a matinée benefit for the Actors' Fund in Kansas City last week. About \$500 was netted. The Hanlons played to \$50 for the same object in Rochester last Wednesday.

-The Australian Circus continues to do a large business. A change of programme is made weekly. On May 15 the circus will take the road under the management of John E.

-F. F. Mackay is now devoting his time to teaching elocution and training amateurs for the stage. There are no better elocutionists on or off the stage than he, and he will no doubt be successful in his—to some extent new field.

-Brush & Co., lay wood carpet for from twenty cents a square foot upward, and pay special attention to parquet or ornamental in laid floors, hardwoods, etc. Their office for the display of specimens is at No. 7 West Fourteenth street.

—The job printing establishment of the Brooklyn Times does the finest work at the lowest prices. Managers in giving out their contracts for next season will do well to examine the inducements of this reliable house.

-Manager Morris, of the Grand Opera House, Brooklyn, has closed a contract with Mr. Daly for the production of 7-20-8 next season. It is provided by the contract that the play shall not be produced at any other theatre in Brooklyn until it is seen at the Grand.

-Ditson & Co. have published "Minstrel Songs, Old and New," and the book, which contains one hundred choice melodies, has caught the popular fancy. The Musical Favorite, another of this firm's publications, contains selections from thirty-eight wellknown European composers.

—Milton Nobles will open his teath season in New York City early in September. His company is engaged and time nearly all filled. Mr. Nobles and his wife, Dollie Nobles, will spend the Summer at their handsome residence, 139 First Place, Brooklyn, and make occasional trips to the seaside and mountain resorts.

-Charles Atkinson, with his Jollities company, will sail for Europe May 15. The party will include Frank Daniels, Jennie Yeamans, Lillie Bates, Alexander Bell, Charles Allison and Edward Moran. They will open at the Princess Theatre, Manchester, on the 28th; will then follow very closely the route taken by Fun on the Bristol, and are engaged to play at the Avenue Theatre in London, beginning August 28.

Theatrical speculators would like to lease the Philadelphia Academy of Music, and as high as \$50,000 a year has been offered for it. The board of directors are a sleepy lot of wealthy fossils, and no terms can be made with them. Younger blood in the board would dispel the gloom that surrounds the edifice during the greater part of the amusement season.

-We wish to call the attention of our readers, one and all, to the fine quality and finish of the paper on which this issue is printed. It was specially manufactured for the Festival editions by Wilkinson Brothers & Company, of Duane street, whose mills also supply the stock, which is regularly used for THE MIRROR. The manufacturers deserve this voluntary mention, and that is why we give it to them.

—Spyer and Lipshut, proprietors of Spyer's Diamond Parlor, St. Louis, are the only firm in the United States dealing exclusively in diamonds. They include among their patrons the leading members of the profession, and indeed make a specialty of professional trade. Professionals tarrying in the Mound City, especially the ladies, are always anxious to visit the Diamond Parlor, if only to inspect the precious gems therein displayed. cious gems therein displayed.

-Brooks and Dickson's attractions for next season will be more numerous than heretofore. The Romany Rye, which has been a gold-mine, will be continued by one company com-posed of sterling actors. John T. Raymond will, under their direction, play his three com-edy successes. Effic Ellsler will star for them edy successes. Effic Ellsler will star for them in a new drama written especially to suit her talents. A Soldier's Wife, George R. Sims' new play, will be produced by the firm at a New York theatre. The Spectacle which Joseph Brooks has gone to Paris to secure completes the list of road attractions. Brooks and Dickson will have a good foothold here in the management of the Standard, and will, as heretofore, control Leubries' Theatre in Memhis—the key to the Southern circuit. With phis—the key to the Southern circuit. With so many good irons in the fire, they will probably make another fortune next season.

UNION SQUARE THEATRE.

MR. A. M. PALMER - Proprietor and Manager LAST WEEK.

CHARLES WYNDHAM

pened but one night a week next season, and SATURDAY LAST MATINEE OF BRIGHTON.

Tuesday Evening, May : Charles Wyndham and his THE GREAT DIVORCE CASE.

THEATRE COMIQUE.
728 and 739 Broadway.
HARRIGAN & HARE
JOHN E. CANNON -Captain Conner's lesseeship of the St.

James Hotel will not in any way interfere with his management of John McCullough.

Manager HARRIGAN AND HART in Mr. Edward Harrigan's new and original local play, entitled THE MUDDA DAY.

New and original must by Dave Braham.

Matiness Tuesdays and Fridays. Process as usual.

Mr. Jone STREET,

TOMMASO SAIA INI and CLARA MORRIS. FORTENIO, AND MIS SEVEN OF TED Friday and Saturday matinee,

Every evening at 8 m Saturday matinees at 2.

GREAT AUSTRALIAN CIRCUS.
BIG INDIAN WIGWAM, 15th St. and B'dway.

TWO PERFORMANCES DAILY, 2: yo and 8.
LARGEST AND BEST SHOW ON EARTH,
Best Equestrians, Gymnasts and Jugglers.
Funnest Clowns! Newest Attractions!
Riding Third! CHAND CIRCUS! Indian Riders! GRAND CIRCUS! Admission, toc., 200., 500.

SAN FRANCISCO OPERA HOUSE.
Broadway and 29th St.

EVERY EVENING AND WEDNESDAY AND SATURDAY MATINEES. WILLIE EDOUIN'S SPARKS

A BUNCH OF KEYS. The funniest stage picture ever witnessed. Prices as usual. Sears secured.

TONY PASTOR'S NEW THEATRE.

Every Evening and Saturday Matine THE GREAT NEW YORK SUCCESS, VIM. VIM. VIM.
NEIL BURGESS.

Seats secured two weeks in advance.

BIJOU OPERA HOUSE.
H. M. PITT, Lessee and Manager.

THE H. M. PITT COMEDY COMPANY

inaugurated on TUESDAY EVENING, APRIL 17, 1883. the above theatre, a season of twelve weeks with

Robertson's CASTE.

CASTE. CASTE.

CASTE. The different charactes of which are intrusted to Eb Plympton, William Davrdge, Felix Morris, H. M Pitt, Selina Dolaro, Fanny Addison, Emily Jordan Chamberlain, etc.

HAVERLY'S THEATRE. J. H. HAVERLY, Manager and Proprietor.

THIS WEEK. The most brilliant of dramatic succe KIRALFY BROTHERS' AROUND THE WORLD IN to DAYS.

With a large and magnificent Ballet Troupe, including Mile. De Rosa and Mile. Cappellini and over 100 young lady dancers. INTRODUCING THE LIVE ELEPHANT "BAMBOO."

MATINEES WEDNESDAYS AND SATURDAYS

THE CASINO.

Broadway and 30th street.

CENTS ADMISSION "America's handsomest place of amusement."

McCAULL COMIC OPERA COMPANY. THE SORCERER. Chorus of 60 Voices. Orchestra, 36 Musicia

Seats secured ten days in advance.
In preparation, THE PRINCESS OF TREBIZONDE. GRAND OPERA HOUSE.

Lessee and Manager . - Mr. HENRY E. ABBEY

ONE WEEK ONLY.

LOUIS ALDRICH and CHARLES T. PARSLOE in the greatest American play, MY PARTNER.

Next week-MAGGIE MITCHELL,

WINDSOR THEATRE.
Bowery, below Canal Street.
JOHN A. STEVENS - Propriet
F. B. MUETHA Management

THE PROPLE'S THEATRE. enting all the leading Stars and Combinations a popular prices.

- MR. AND MRS, MCKEE RANKIN.

149-149-149-MATINEES WEDNESDAY AND SATURDAY.

WALLACK'S THEATRE.

Broadway and 30th St.

Sole Proprietor and Manager, LESTER WALLACK.

Every evening at 7:45, and matinee Saturday at 1:30,

LAST FOUR NIGHTS

An entirely new and original drama, entitled THE SILVER KING. Written by Messrs. Henry A. Jones and Henry Herman.

It is particularly requested that those who visit the cheatre during the run of THE SILVER KING

will favor the management by being in their seats early, as the curtain will rise at A QUARTER BEFORE. EIGHT O'CLOCK. It is necessary to a complete understanding of the plot that the whole of the first act should be witnessed.

COSMOPOLITAN THEATRE.
Broadway and 41st Street.
S. M. HICKEY
Lease and Manager

"AMERICA'S SAFEST PLACE OF AMUSEMENT"

AN EMPHATIC SUCCESS.

ALAINI'S Farewell to America and EVENING AT A MATINES SATURDAY AT a OTHERS. Care Lvery Sunday Night.

NEW YORK MIRROR

Profession of America.

Published every Thursday at No. 12 Union Square, by HARRISON GREY FISKE, . . FORTOR

SUBSCRIPTION.—One year, \$4: Six months, \$2.

ADVERTISEMENTS fifteen cents per line; Professiona Cards, \$3 per quarter. Panasient advertisements must be paid for in advance. Advertisements received up to \$2. M., Wednesday. Foreign advertisements received up to \$2. M., Wednesday. Foreign advertisements and subscriptions taken at home office rates by Henry F. Gilling Co., American Exchange, 449. Strand, London, W. C. and the American Exchange in Paris, 33 Houlevarde de Capucines, Paris, where The Muscon is kept on sale in the Press and News Departments.

THE MIRROR is supplied to the trade by all News Companies.

Make all checks and money-orders payable to
THE NEW YORK MIRROR,
Station D, New York P. O.

Entered at the New York Post Office as mail matter

SIXTEEN PAGES-WITH SUPPLEMENT.

NEW YORK. - - APRIL 28, 1883.

MIRROR LETTER-LIST. Merville, Lina Mackey, Jno. Montfored, Prof. Frank Moore, Miss Georgia McWade, Robt.

MIRROR LE
Ayer, Harry L.
Booth, Edwin, Manager of
Blake, Russell Charles
Berry, W. S.
Barrows, J. O.
Barrymore, Maurice
Bride, J. E.
Berger, F. G. (9)
Braham, Harry
Carson, Emma
Crozier, P. A.
Comstock, A. C.
Clarke, Eugene
Childs, Nat (4)
Colton, Harry
Caufman, Alex,
Carleton, W.
Chapman, Amy
Callan, Joe
Chavoes, T. P.
Curtis, M. B.
Clasyon, Laura
Coburn, S. C.
Clayburg, Mr.
Duffy, Will J.
Dalby, Fred
De Vernon, Frank (tele.)
Durgant, J. H.
Douglas, Again McWade, Robt.
Movery, Harry A.
McDonough, T. V.
Murella, Edith
Miller, Les.
McKinney, J. W.
Morton, W. H.
Malone, Mrs. J. F.
Owens, J. W.
O'Neill, Mrs. Amelia
O'Neill, Mrs. Ritta.
Pulsifer, Chauncey O'Neill, Mrs. Ritta Pulsifer, Chauncey Phelps, A. R. Pindell, W. H Post, Lilly Paine, Adele (2) Priest, Lizzie Padden, G. E. Quimby, E. S. Kobson, S. Rickaby, John Kenard, Kachel Ross, Willis St. Quimbe, Milis St. Quimben, Milis St. Quimben, Milis Rosa, Willis
St. Quinten, Miss (2)
Shattuck, Lillian B.
Schwab, F. A.
Stockton, Ella
Strang, Wm.
Shimer, N. B.
St. Aubyn, Mr. C.
Stark, F. E.
Scammon, A. Q. (2) Daiby, Fred De Vernon, Frank (tele.) Durant, J. H. Douglas, Annie De Belleville, Mme. Elly Dickson, R. G. (3) Eichberg Quartet Concert Eichberg Quartet Concert
Co.
Co.
Elliston, Clara
Follin, Alfred
Grau, Robert
Guilford, D. C.
Gunness, Chas. M. (3)
Guy, Geo., Sr.
Goodwin, Nat
Hicks, L. P.
Halley, Richard
Hayden, W. R.
Howitt, Belle
Harrison, Louis (9)
loslin, Alvin
I. K. Emmet's Fritz comb.
Kayne, Mrs. E. W.
Kilday, Mr. Frank
Kendall, Ed.
Giralfy, I. Stark, F. E., Scammon, A. Q. (2) Sturges, James Suydam, Eugene L., Schaefer, C. G., Stroffen, F. D., Taylor, H. P. Taylor, H. P.
Thompson, Denman
Thatcher, Primrose &
Thompson, Charlotte
Tillotson, J. K. (2)
Trimble, Miss
fictor Van Oesten, Robe Valentine, O. N. West, Chas. Woodhull, H. S. Woweys, Rose Warde, F. B. (2) Wingfield, John Wilson, Francis Washbourne, Mr. Waldron, A. Keene, T. W.
La Pierre, Freddie (2)
Luer, Frederick
Legion of Honor
Morris, Frank
Morrison, Lewis (2)

* The New York Mirror has the Largest Dramatic Circulation in America.

Salutatory.

It has seemed to THE MIRROR that the present almost unparalleled occasion in theatrical history calls for more than the mere ordinary exertion necessary to make this paper hold its own place steadily at the head of dramatic journalism. It has therefore been judged appropriate to devote an especial number to the fitting illustration of the Festival and all things connected with it. To this end a number of original essays upon the player's art and literature have been contributed by writers equal to the task and well known to fame occasional articles having reference to things theatrical, anecdotes, criticisms, and dissertations on the plays which are on the bills of the Festival. And THE MIRROR pledges itself to give a perfect image of the er enlarged inished, neither concave nor convex; but on a plain, well-polished surface, and with reflections achromatic and in just proportion. The player's chiefest aim is "to hold, as 'twere, the mirror up to Nature." It shall be ours, on this occasion, so memorable in our dramatic annals, to hold THE MIRROR up to Art.

A Grand Achievement.

Had the projectors of the Dramatic Festival announced their intention of carrying out a similar enterprise five years ago they would have met, in all probability, with laughter and derision. Indeed, the plan would have been utterly impracticable at that time, for there was then a widespread apathy toward Shakespearean productions. The organizers of the mammoth affair chose a period for putting the splendid scheme into execution when all things were ripe for it. Their wisdom in this respect is only equal to their reliance on the newly-awakened interest on the part of the public in all poses of the theatre. We cannot help admiring the courage with which ith zens and merchants of Cincinnati forward and guaranteed a large says

money to provide against possible amore This substantial expect du cope aux luit er evidence of the true character a ole of this city, who are area,

example to every city in the Union which Organ of the Theatrical Managers and Dramatic fosters the intellectual influence of artprogress. Happily, in the present case the guarantee fund will not be trenched upon, as the financial success of the dramatic performances is assured.

The impetus which the representations in Music Hall will give to the drama generally is foreseen to be of the utmost value. The player's art can no longer be wantonly covered with the obloquy of which it was formerly the recipient. The necessity of the Drama as a social institution is admitted by all people who are sufficiently broad-minded to grasp the import of questions affecting the general weal. Next to Religion, it is, corresponsive with Music, inseparable from the happiness of mankind. There is more good to be derived from a theatrical performance than the intellectual treat or mirthful entertainment which it affords. The ablest medical authorities unite in saying that it is a positive preventive of disease. This is not hard to believe when we note the refreshing influence of an evening at the playhouse upon a man whose day is passed in an exhausting turmoil of business. Relaxation is essential to the preservation of physical health; and where can more perfect relaxation be found than in the theatre? Not the most absorbing work of fiction, not the most celestial strains of music,can furnish the same amount of unadulterated pleasure as a fine play well

Gradually the people have come to consider the Drama in its true light and its votaries as the professors of the greatest of all arts. It is no longer a disgrace to be an actor-it is an honor. When you a place of corruption and the men and women of the stage a horde of infamous and vicious vagabonds, you may safely conclude that that fellow-creature is neither more nor less than a fossil-a relic of the past that merits the attention of scientists and seekers of curiosities. All that dramatic artists need to fix their status beyond the reach of shallow and vulgar criticism is public recognition, such as is extended by this Festival.

Such a collection of players for the interpretation of the finest plays in the English language has never been assembled hitherto. Such vast preparation in the matter of the scenic adjuncts of these plays was never before contemplated. The pomp and circumstance of the ancient Orientals did not compare with the rich pageantry attendant upon the productions at this Festival. All that that potent factor, wealth, guided by taste and intellect. during a calm spread the ship's sails to could do has been done. The result we confidently believe will be the grandest artistic achievement in the whole history managers clear the decks, right the helm of the stage.

The Appetite for Scandal.

This world is given to gossip. There is fascination about one's neighbor's affairs that our own lack woefully, and the such an extent that it threatened the life man that made his fortune by minding his of the theatre no more. Following the own business has retired from active life. lead of one or two brave spirits who had News has degenerated into personalities, through thick and thin clung to all that and didactic essays have merged into which was excellent and steadfastly reterse, rugged assertions and spicy para- nounced the temptations of all that was graphs. A writer may exhaust his learn- bad, new tragedians arose and went forth ing and weary his brain to produce an to win laurels where honors are highest original and instructive article, and may, in yet most dearly bought. Their success return for his pains, find that a column of encouraged others to try the same tactics. scandal "catches on" to the public taste and the renaissance of the standard drama and is talked about at church and market. in America was complete when the Drawhile his labored essay is either not read matic Festival became a certainty. at all or forgotten as soon as read.

true. There is a rabid desire to know all

gigantic musical jubilees not only met to this prurient taste stands a greater with its just pecuniary reward, but set an ,chance of popularity than he who racks his brain for original subjects or studies to draw the stream of thought clear and pure from "the well of English undefiled."

Nevertheless, it is the bounden duty of all who can write to do what in them hes to counteract this morbid craving after what should be left unnoticed-for the more you stir up an unclean thing the more it offends the nose-and to provide wholesome food in place of the high-spiced messes offered to the hungry guests at the daily ordinary of the press.

The Legitimate Renaissance.

It is encouraging to note the extensive preparations which are being made for the presentation of legitimate plays next season. The sterling works of the greatest dramatists will be performed by a larger number of stars than have hitherto devoted their attention to this lofty branch of dramatic literature. / When Forrest, the elder Booth and the other tragic actors of that era passed away, the legitimate drama languished for several years. This resulted from the decadence of public taste, which in turn resulted from the inability of the players then figuring on the boards to act it in a manner that could compare with the ideals left by the departed. As the demand for classic acting decreased, in a proportionate degree did the rage for trash increase. The play-house was given over to the mawkish pathos of the hotbed society drama and the pink-clad legs of burlesque and spectacle. Hamlet and Othello were banished from the theatre, while Sindbad the Sailor and The Black Crook were admitted to the utmost favor. Even the splendid old comedies which formerly held their own were relegated to hear a fellow-creature calling the theatre obscurity and their places taken by asinine drivel which passed for humorous composition. In brief, the pure, the good and the true in art was shunned for that which was vulgar, gross and false./

> This meretricious condition of affairs of course could not last. The better instincts of play-goers finally revolted against the wholesale prostitution of public amusements. The reaction came, and it came with unquestionable force. The need of a thorough reformation of the whole plan of theatrical entertainment was realized. Dramatic managers-who always grasp the public's pulse and note with professional exactness its every fluctuationwere not slow to discover the bent of their patrons, and accordingly, with the astuteness which is their bread-and-butter attribute, altered the character of their attractions so as to conform with the prevailing demand for improvement. As mariners catch the first breath of a wind that they detect coming from a distance, so did the and unfurl the canvas in order to profit by the popular breeze. Gradually the sway of the legitim ate drama was restored to its former supremacy and the rank growth which had displaced it overcome to

Shakespeare will have more illustrators Especially in dramatic matters is this next season than ever before in the history of our stage First and foremost is Edabout the private affairs of actors and win Booth, fresh from foreign triumphs, "the story of their lives from year to which every lover of art in this country year" that possesses the public ear to the who has a spark of patriotism in his bosom exclusion of riper matter. The doings of must appreciate to the plentitude of their an English woman of society turned act- worth. This great actor, who is univerress, per force, absorbs the attention of a sally admitted to be our representative whole continent and crowds the pages of tragedian, will begin his tour not until important journals. Whole reams of several months of the regular season have printed paper are greedily perused by mul- passed. It will extend to all the larger titudes eager to learn how Mrs. Spaagles cities. John McCullough, the lusty wearhas followed her volatile but, fascinating er of Forrest's mantle, surrounded by his spouse across the waste of waters and admirable troupe, will, as usual, give his caught him in flagrante delictre courting robust impersonations in various sections another, forgetful of the "woman that of the country. Lawrence Barrett, who owns him," or how Mr. Romeo Footelyte as a Shakespearean actor bears an unhas discovered his fair but frail partner in rivalled reputation in the small towns. things apportaining to the grandest pur- the act of cloping with his friend and will carry the noble banner into territory manager, Mr. Crossus Vampyre, who has which he alone penetrates. Frederick promised to purchase a brand-new play. Warde, who only recently began to twinactish miles of "wall work" and stacks of kle among the stars, will revisit the places window work of the most gorgeous wherein he has already left an enviable the and elaborate designs, and "put up" impression. Warde is one of the youngthe starring tour of Mrs. Footelyte in est and newest of our tragedians; but the west lavish manner. There is more youth a really an advantage and the such paragraphs than in dry disc newness is hid beneath the veteranrecognize the claims of art in all quality about the meaning of disputed surface which long experience in stock ts, and to generously aid any passage in state speare, or the manner of companies has put upon his acting. T. ds to beneficial artistic. Mrs. Saddons as compared with that of W. Keene is another acquisition of recent a part in Gunter's Courage, which will be done rty co-operation in seven that Morris and the writer who panders that to the stellar ranks. In his wide

repertoire he has attained distinction which will reap a bounteous reward in the the position of stage director with Go future. Indeed, remarkable as it may appear, Keene has been a pecuniary as well as an artistic success from the start. Excellent discrimination and praiseworthy tact have been manifested in the manipulation of his professional affairs by the gentleman who undertakes his management. That sterling actor, Frank Mayo, whose talents are by no means confined to the familiar impersonation of the simple backwoodsman, Davy Crockett, will again revert experimentally to the Shakespearean plays. One of the most important events of the interesting programme for 1883-84 is the return to active duty of that ripe scholar and admirable actor, George Edgar. This gentleman, by arrangement with a syndicate of substantial capitalists, will traverse the country in those roles of which he has made a life-long study. He will be surrounded by a strong company, including Sara Jewett, who makes her debut in Shakespeare, and attended with all the scenic and other accessories which wealth can provide.

Although England charms Mary Anderson away from us for one season at least, she leaves a formidable array of fair actresses behind to give life to the heroines of Sweet Will's imagination. Mr. Hill's new star, Margaret Mather, has enjoyed one series of triumphs this, her first year on the boards. Next season she will extend her repertoire, adding several standard parts to those in which she has already been seen. Mlle. Rhea, the charming foreigner, under the direction of one of our skilfullest managers, will include certain legitimate characters in her list of impersonations. The Polish actress, Modjeska, will play Rosalind and Viola in alternation with her pieces translated from the French. In the realms of pure old-fashcomedy Joseph Jefferson and N. C. Goodwin will have the field to themselves, unless John S. Clarke should decide to leave his adopted England for a period and enter the lists too, which is among the possi-

Every true friend of an enduring and ennobling drama should rejoice in this plethora of legitimate attractions. On such material, it has truly been said, the permanency of the stage depends. The dramatic season of 1883-4, from the abundant evidence at hand, is likely to be both brilliant and memorable.



WINTER .- This a portrait of William Winter who represents the Trihune in Cincinnati during the Festival.

CHASE. - Manager Arthur B. Chase was in

town on Sunday and Monday. SEDGWICK.-Helen Sedgwick is on her way East from San Francisco.

DAVENPORT.-Fanny Davenport is still detained in New York by the illness of her brother Edgar.

DOLLY. - Selina Dolaro's success as Polly. in Caste, at the Bijou, is most gratifying. She plays the part to perfection.

PRESCOTT. - Marie Prescott will remain in New York until the beginning of her preliminary starring tour next month.

THOMPSON.-Minette Thompson has resigned from the Harrisons company and returned to her home in Washington.

WARDE, - Fred Warde has resumed his business relations with the K. of P.'s in the West and is having another boom.

WARNER, -John E. Warner has been reengaged by Brooks and Dickson as their general traveling manager next season.

SMALL -Frank A. Small has been engaged by Maze Edwards as agent of George Edgar's Shakespearean company next season.

GILBERT,-W. S. Gilbert has written a life of himself for a London magazine which is qually remarkable for cleverness and egotism.

Willis, - Harriet Webb, the well-known elotionist, has removed to 360 West Twentythird street-one block beyond her late resi-

Brown, Sedley Brown closes with Aldrich and Parsloe this week. Monday next he plays as he has during his life been sta at the wles and Morris' theatre in Brooklyn,

MACKAYE. - Steele Mackaye has accepted Edgar. He will also play leading parts,

Modjeska.—The Polish actress next season will star under her husband's management Fred Stinson will look after the business de

Belgarde,-Adele Belgarde has been en gaged by Bartley Campbell for next season. She will play Sara in one of his Siberia com.

SMALL,-Frank A. Small left for Cincinnati last Sunday night to look after the interests of the Cincinnati edition of THE MIRROR'S Dra. matic Festival Number.

VILLAS.—The Villas close their successful sea. son at Chicago next week. The family go then to their home at Ridgewood, Bergen County, New Jersey, for the Summer.

RICE.-Col. J. H. Rice, who has for twelve years been been in advance of the Villa combination, has gone to the Springs at Colfax, la. He has had a paralytic stroke.

VAUX .- Downing Vaux, the fiance of Edwin Booth's daughter, is at Kingston, where, with plenty of exercise and recreation, he is rapidly recovering his former health. ALDRICH.-The reports that Louis Aldrich

will star in any other play than My Partner for a year or so at least are false. He says the mine is by no means exhausted. Morse,-Salmi Morse has decided to pro-

duce one of his comedies at Passion Hall. The P. P. has been abandoned. The date of opening will probably be Monday week. EDGAR.-George Edgar leaves on Sunday

for Cincinnati to attend the Dramatic Festival. He opens his season August 13, at Hooley's Theatre, Chicago, with King Lear. SPENCER.-Lillian Spencer played a very

successful engagement at her home in Pittsburg. She rests this week among her kinsfolk in the Smoky City, and reopens in Cleveland 30th. MARRIED. - F. M. Cottrill and Bessie Clarke

of a Madison Square Hazel Kirke company, were married the other day in Chicago. The presents were numerous. Mr. and Mrs. Cot. trill will settle down in New York for the CAMPBELL. - Bartley Campbell sailed Tues.

day on the Arizona for England. A large party of friends saw him off. On Sunday night a dinner was given him at the Stuy. vesant Club by twelve gentlemen. Joaquin Miller and Louis Aldrich were present.

Рното.—Sensible people in the provinces complain of the insufferable bore they are subjected to in having pictures of the star shoved at them between the acts at Lotta's performances. It smacks of circus and gift-show busi-

BUCKLEY.-Gen. James Buckley and Colonel Skinner have been dispatching hosts of people over the Erie road to Cincinnati. The route is longer than the other; but it is safe and pleasant, and a few extra hours. more or less, are not tedious on the Erie line.

BYRNE.—Bessie Byrne has been starring in Led Astray. A cold has obliged her to rest at her home in town for a few days. In a fortnight she fulfils engagements in Brooklyn and Jersey City. The press, wherever Miss Byrne has acted Amande, speak favorably of the performance.

COLEMAN.-J. J. Coleman called at THE MIRROR office to correct a misstatement, which appeared in the last issue, in regard to his play, Si Slocum. He says that he rents the piece from Frank Frayne, and does not announce the latter as with the company. Mr. Coleman's printing corroborates his statements.

BOOTH'S.—The work of demolishing the interior of Booth's Theatre will shortly begin. Mr. Fish, the purchaser, has under consideration a number of offers from prominent New York dry-goods men. The rent asked is high; but as the location is unrivalled for business purposes there will be no difficulty in securing a tenant who will pay it.

PAULDING.-Frederick Paulding, who has been idle the greater part of the season, replaced young Salvini a few nights ago as Margaret Mather's leading support, and has made a hit as Romeo, receiving excellent press notices and invariably being honored with a call at the close of the third act of the play. He has not signed for next season.

MILES.—The alterations at the Bijou Opera House will be begun by Mr. Miles at the conclusion of H. M. Pitt's comedy season, ten weeks hence. They will be so extensive as to necessitate the employment of a large force of workmen in order to complete them by the Fall. The house will be entirely rebuilt and

both interior and exterior completely changed. Tissington.—The annual benefit of Henry Tissington, the leader at the Union Square Theatre, takes place on May 3-Wyndham's company, Richard Mansfield, the McCaull Opera company, Osmond Tearle, S. G. Kapp, Bessie Byrne, Louis St. Clarle and Salsbury's Troubadours have volunteered. The and Mr. programme will be long and strong Tissington, who has many friends in and out of

the profession, may expect a large WAIKINS. - Harry Watkins had lous escape last Thursday. He down and run over by an ext driven by a reckless driver; but except for slight bruises on the lexhand, escaped injury. This is the Mr. Watkins has been run over. shot once and poisoned once, the death that lies in store for him is

ad and

nd time

hinks.

orm of

The Usher.

nati

ts of

nty.

elve

Ia.

win

oidly

rich

ther

The

pen-

nday

Hoo.

very

itts-

sfolk

land

arke.

Cot-

the

ues-

nday

Stuy-

aquin

inces

sub-

oved

orm-

ts of

The

e and

less,

ng in

est at

fort-

n and

Byrne

e per-

THE

which

play,

piece

egin.

New

high;

uring

has

, re-

Mar-

made

88 no-

with a

play.

Opera

e con-

n, ten

as to

rce. of

y the

t and

nged. lenry

quare harles

i, the

rle. S.

e and

. The

Mr.

out of

iracu-

ocked

wagon

ately.

d and

dtime

hinks.

twice.

orm of

In Ushering
Mend him who can! The ladies call him, sweet.
—Love's Labor's Lost.

Edwin Booth embarks for New York from Liverpool June 16, on the Cunarder Scythia. His Newport villa is finished and he will go thence, shortly after his arrival, for the Sumof next season, no arrangements have been made for his appearance. It is a pity that our and his Lyceum company put in an appearance. However, Booth has little to fear, for it's probable that the English actor's personal management, scenery and well-trained asso-

Southern city, entered a bank to get a cheque cashed. Not knowing him or his signature, the teller refused to pay over the amount.

"But, my dear sir," expostulated the comedian, "I am Joseph Jefferson, the actor."

"I have no means of knowing that," replied body to identify you?"

turned Jefferson. "You can surely take my word for it."

"That isn't our way of doing business-I don't know you.'

"If my dog Schneider vas here he vould know me," exclaimed the actor. The accent and manner in which these words were said rendered mistake impossible. The teller had seen Rip Van Winkle and he cashed the cheque forthwith.

Harry Watkins rescued a bound book of playbills from the flames that devoured the old Park Theatre in '48. One of these he showed me the other day. It was circulated on the first night of Fortunio-now being revived at the Cosmopolitan-and bears the date April 16, 1844. Of the people who participated in the production, but two are now living, Mrs. John Drew, then Mrs. H. Hunt, and her sister. Georgina Kinlock. On the same evening Fortunio was presented, the elder Booth appeared as Sir Giles Overeach, in A New Way to Pay Old Debts.

A Providence gentleman sends me a copy of last Sunday's issue of the Telegram, published in that city, and calls my attention to sixteen paragraphs in the dramatic column which are copied from THE MIRROR without credit. My informant explains that many readers of this paper in Providence are incensed at this wholesale appropriation. I trust that, like the Chithan one hint as to what it ought to do when it garners from these pages.

a saucy, old, Irishwoman, Sullivan by name, was greatly opposed to her daughter's dramatic aspirations. Maggie, after many efforts and frequent disappointments, at last got an engagement as singing chambermaid at the Metropolitan Theatre, San Francisco. Overjoyed at her promotion she rushed home. "Oh mother, mother! what do you think, I am engaged as chambermaid at the theatre," cried she exultantly.

stopped at home and helped yer mither than ments. to be emptyin' slops for durty acthors !"

times bent. This, it may have been noticed, dramatist owes his nativity. Not a great while year's sojourn abroad. are Bartle returned home at daylight and the most quite ste repeated under an conversa: expression ing bath.

moments later Mrs. Campbell heard a sharp readers will find our advertisements contain a report from within. Uttering a terrific scream, volume of valuable theatrical news. she flew into the bath-room, and throwing herself upon the breast of her husband sobbed out. "Bartley my darling, what have I done! Have you killed yourself

"No, madam, I have simply pulled the cork | bined have ever exhibited in one week. from this sed ow der bottle-see? The soda is to quiet this cont unded head -see?"

In teiling the story Campbell says that the fright had driven all resentment from his lady's heart. She was pale and remorseful. He never knew to what extent he was appreciated before, although he pleads innocence of any intention to play off the old suicide game, he recommends the soda-water bottle after libations as containing more than one virtue

William Rufus Blake was a fat man-a very fat man, a man who could have played Jack Falstaff, as Stephen Kemble did, without padding; and Charles Walcot was a very thin man, a mere thread-paper, who could have played the apothecary in Romeo and Juliet without starying; and Charles Walcot, meeting William Rufus Blake, poked him in the adipose tissue with his lean forefinger and cried, "Good Gad, Blake, how stout you are !" And Blake, swelling like unto a turkey gobbler, in his wrath exclaimed, "Stout! I know I am stout, and mer. Although it is quite definitely settled there never was a stout man yet but what that Mr. Booth will act during the latter part some herring-gutted son-of-a-gun had the impudence to tell him of it." As well as a fat man, Blake was a comely man and well liked by the great tragedian is not in the field when Irving gentle sex. Strutting up Walker street, in New York, then a place of dwelling-houses of respectability, he was hailed by a Biddy, who in vited him to enter, saying, "Sure the misthress success will not be so great as that of his stages wants to see you, sorr." Visions of sudden conquest flashed across his brain; he walked up the stoop and into the parlor to the mental time of "See the Conquering Hero Comes," Not long ago Joseph Jefferson, while in a and was confronted by a dame fair to behold Blake smiled all over his face, like a plate of mush in ebullition, and attempted to take the lady's hand. "What do you mean, man?" Blake was astonished and gazed innocently at the Biddy, who answered for him, "Sure and ma'am ve tould me to call the fat man, and the bank official." "Can you not bring some- here he is; he's the fattest man I could see on the sthreet." It was the soap-fat man the lady "That trouble is scarcely necessary," re- wanted, to sell him her kitchen stuff.

> John T. Raymond, who is known in the profession as a good story-teller, and also for repeating the same story over and over again, called on one of his lady friends some time since and found a number of professionals present, among whom were several tragedians. As genial John made his appearance, they cried out, "Well, Colonel, did you bring your chestnuts with you;" "chestnuts" being a term used among them for oft-told yarns. "Yes," replied Raymond. "I have a whole basketful in the coupé." Whereupon he commenced one of his well-repeated tales, which really was quite amusing; but the stolid tragedians sat back as solemn as judges. Raymond, with a look of ineffable disgust upon his face, turned on them and in stentorian tones cried out, "You blasted tragedians, why don't you

"Well, Raymond, we really would like to oblige you; but we've heard that old story so often that it's an utter impossibility." A young son of Willie Winter, being present, quietly crept up to Raymond and, tugging at his coattail, said lispingly, "Mister Raymond, when's you goin' to bring them ches'nuts out? I like

There is great food for thought in the foliage of the stage as presented in various countries. It is no less strange than true, that, in whatever part of the world the scene-painter may be cago Herald, the Telegram will need not more for the time being, the foliage that he paints will be the foliage of the country. The forest of Arden, for instance, in which lies the scene of As You Like It, is represented differently in Maggie Moore was a singer and dancer in England, in America (East, West, North and variety theatres in San Francisco. Her mother, South) and in Australia. In New York the woods are all maples, oaks, birch and hickory, and their leaves glow with all the lovely Autumn tints unknown elsewhere. In the South, the forest of Arden is all cypress and magnolia, in San Francisco Touchstone and Audry do their clowning and Orlando and Rosalind their courting among groves of live-oak and red-woods, and in Australia, the sylvan comedy is overarched by stringy-bark and red or blue gum, while in merrie England the chest-"Chambermaid!" exclaimed the old lady. nuts and gnarled oak trees shade the mimic "Chambermaid inagh! Faix its fitther that ye scene. Art after all is but nature in compart-

After fulfilling her duties at the Festival, Hartley Campbell, though an exemplary man Mary Anderson will sail for England accomgenerally, sometimes goes off on convivial pas- panied by her chaperene. Dr. Griffin and his wife will follow later, remaining in New is not an uncommon thing with the children of York a few weeks to tie up the loose ends of the "dear little isle" to which the long-legged the American business preparatory to a

The demands for advertising space in this number far exceeded the publisher's anticipasion which, to leave to take the publisher's anticipasion which, to leave the leave the publisher's anticipasion which, to leave the publisher's anticipasion which are the publisher's anticipasion which are the publish found his better half waiting his arrival in a The demands for advertising space in this secting him any moment from early room for the correspondences as it were, as it were, regret to say that, taken unawares, as it were, regret to say that, taken unawares, as it were, the sessing silence. Bartley was not by this liberal patronage, several columns of the correspondence o in the evening until \$ A. M., she relapsed into regret to say that, taken unawares, as it were, umstances consent to carry on a seen in time, Time would have been be Bartley, wearing a very serious enlarged to twenty or techny-four pages. How-countenance, entered the adjoinm and closed the door. A few disappointment in the that professional

By the way, it is worthy of note that the advertisements in this issue aggregate more than those of all the other dromatic papers com-

Charlotte Cushman's avariciousness was thoroungly exemplified in her tarewell engagement here. Commodore Tooker, who generally does the "glorification" of such performances, actually outdid himself on that occasion. When the Queen of Tragedy met him he commenced to narrate the wonderful arrangements which had been made for the night in question.

"That's all very nice, my dear boy; but what are you going to do for me?" said Miss Cushman.

"Well," continued the Commodore, "we're going to have the house hung with flags, the boxes all decorated and-

"All very well and very nice," again put in the tragedienne; "but what are you going to do

Well, we're to have two bands, the streets are to be crowded with people, the horses are to be taken out from your carriage, and you are to be dragged through Twenty-third street to the Fifth Avenue Hotel, where you will be

"Stop! stop!" she said; "before you go any further, what do you intend doing for me?"

"Then you'll be called out," continued the garrulous Tooker, "and of course must make a suitable speech-

By this time the veteran actress was furious, and rapping the table loudly with her clenched hand, she said: "Again I ask, what are you going to do for me?"

Tooker then smilingly replied: "We're going to give you a thousand dollars, Miss Cush-

"Ah, good boy, good boy!" she exclaimed, patting him on the shoulder; "that's very nice, very nice. You are a thorough business man. The arrangements are capital, capital." ---

A Good Suggestion.

Great stress has been laid upon the fact that Charles Wyndham served on the Union side during the late war as surgeon. Doubtless this service is fully appreciated, and the prominence given is well deserved; but it reminds us that many of our professionals, who have not heralded their exploits, went into the field with guns on their shoulders and left brave reputations behind. Lewis Morrison and Ben Maginley are instances we call to mind of actors who enlisted when the first call for troops was sent out and fought through the entire campaign. Most of the actor-soldiers belong to Army Posts in different parts of the country; but absence from headquarters prevents their participating in the annual demonstrations which are made by those bodies.

Nat Salsbury, who is one of the veterans of the civil conflict, asks us to publish a suggestion he makes to the fellow-professionals who were in the ranks, and who will be in New York in May. It is that on Decoration Day they march together in the procession which is formed to deck with flowers the graves of the men who fell during the Rebellion. He thinks that actorsoldiers owe it to themselves to take part in this beautiful ceremony, and adds that if only a dozen or twenty can be found to co-operate, there will be enough for the purpose. We heartily endorse Mr. Salsbury's plan. Actors should not forget that they are citizens, and when opportunity offers they should exercise their privileges like other classes. Such a demonstration as the comedian proposes, how-ever modest it might be, would at least show the community that professionals are not dead to the stirring memories with which many of

Mr. Salsbury offers to apply for and secur a place in the line of the procession, and re-quests that those who are interested in the matter and willing to take part will address him at the Westminster Hotel.

Maude Granger's Condition.

All sorts of rumors have been floated by the daily press as to Maude Granger's condition. One day she had fainted on the stage, the next she was at death's door, and then followed the announcement that she was better, but too ill to travel, and would at once close her season. Yesterday THE MIRROR received the following despatch, which will set at rest all these flying

ALBANY, April 25.—Kindly deny the report that Maude Granger is seriously ill. She has filled and is filling all her dates, with the exception of one—Meriden, Ct.

J. J. RYAN,

Planter's Wife Co.

Letter to the Editor.

MISS EASTLAKE AND MISS LINGARD.

The GRAND HOTEL, 4. HEROTTON, April 5, 1981. 4 Editor New York Mises

of Your London correspondent, of March 17, conveys an impres-oracted, would be unjust to the ung of Nelle Denver has done so lear king a success. Miss hast-of the Princess Theatre, and for wish to see another artiste, how-place would not only have been

the kind,

the kind,

the ting, and if I expressed a
in any piece in which I had
se to Breaking a Butterfly, a
Iones and myself, and which
Princess I heatre. I do not
even to Miss Lingard; but in
se have said reference to the
se hastlake, and which I trust
thement of Mr. Barrett and of
pieces produced at the Prinars to some.

If Hussies.

H. Heim

TELEGRAPHIC NEWS.

Flashed to Us from Everywhere.

Modjeska in New England.

[BY TREEGRAPH TO THE MIRROR.]
HARTFORD, April 25.—Modjeska's acting as Rosalind called forth the most favorable comments at Roberts' Opera House, 23d. She looked extremely well in her page's dress, and displayed in many ways her true artistic qualities. The supporting company was far above everything perfect by Monday night. The the average. Modjeska is the best Rosalind other pieces are being rehearsed day and that we have seen. Maurice Barrymore, as night. Orlando, and Ida Rolfe were excellent. The audience was large, brilliant and very enthusiastic. The star was called before the curtain several times. Such an artiste as Modjeska should never play to vacant seats.

The Planter's Wife.

BY TRINGRAPH TO THE MIRROR.] ALBANY, April 25 .- On Monday and Tuesday evenings, at the Leland, Maude Granger in The Planter's Wife, failed to draw even fair houses, although the play was presented in excellent style. Last performance to-night.

At Music Hall, Tuesday night, Barlow-Wilson company drew a good house.

Minstrels Laid Up. [BY TELEGRAPH TO THE MIRROR.]

INDIANAPOLIS, April 25.-Thatcher, Primrose and West's Minstrels opened at English's Opera House on Monday night to standing room only. Seven members of the troupe, including George Thatcher, were left behind in St. Louis, too ill to travel.

Barrett's Boom.

[BY TELEGRAPH TO THE MIRROR.] DENVER, April 25.-The most successful engagement in tragedy ever played in Denver was that of Lawrence Barrett, last week, at the Tabor Opera House. The house was crowded every night. The net receipts of the engagement were \$10,661.

The Academy of Music reopened its doors on Monday night. Young Mrs. Winthrop was the bill. The house was packed, the receipts being about \$900.

Burning of a Theatre. BY TELEGRAPH TO THE MIRROR.]

TORONTO, April 25 .- The Queen's Theatre was burned on Monday night. It was being torn down to make room for the new Bijou Opera House. It was owned by J. J. Walsh, and was built in '58. It had been closed over

The Ouaker City.

BY TELEGRAPH TO THE MIRROR.

PHILADELPHIA, April 25 .- Mlle. Rhéa appeared Monday evening at the Chestnut Street Theatre in an English version of L'Etrangere, which she entitles The Adventuress. Of M. Dumas' many plays the one in question is not the best. The role of Mrs. Clarkson is, however, well suited to the French actress. She is graceful in her bearing, earnest and expressive. The support accorded was good, and Eugenia Lindeman, who enacted the role of the Duchess, was especially clever.

Although the night was stormy the Daly company drew a large audience to the Opera House when 7-20-8 was presented. The farcical comedy, so full of rich humor and excellent satire, pleased generally, and the performance given was admirable throughout. The play is a clean construction and very amusing -one of the best, in fact, that Daly has translated and adapted.

At the Walnut The Long Strike claims attention. It was evident in almost every situation that the success of the revival of the play will not rest with the actors, but with the realism of the plot, which appeals most particularly to the "gods" and the family circle them are intimately associated, and which Decoration Day tenderly and touchingly reand the feature of the cast.

At the Hub.

[BY TELEGRAPH TO THE MIRROR.]

BOSTON, April 25.-Monday night was bad for business, being very disagreeable. A sensational melodrama, Love and Money, by Pettitt and Reade, was given its first American presentation at the Boston Theatre. The cast included William Redmond, Frazer Coulter, E. A. Eberle, S. E. Springer, H. E. Chase, John T. Craven, Charles Kent, E. B. Brown, D. J. Sullivan, Edith Kingdon, Grace Thorne, Rachel Noah and Maggie Johnson. There was a fair audience present, and the piece went off successfully.

Théo made her Boston début Monday night at the Globe, before a goodly assemblage. She was very well received. L'Archiduc was presented.

John T. Raymond gave Hubbites a first glimpse of his Paradise at the Park. The piece de a hit. The house was fair.

Lester Wallack opened his second week at the Museum to a well-filled house, playing Hugh Chalcote.

Pounce & Co., at the Bijou, improves upon acquaintance. Tony Pastor is drawing large houses at the Howard.

A Lucky Treasurer.

NEW ORLEAN. April 23 .- Manager Hidwell's pepular treasurer, Fred Manberret, had a benefit Sunday night, which was largely attended. Mr. and Mrs. Hidwell presented him with a gold chab, and packet. The employes of Bidwell " ce theatres gave him a gold watch, John bord making the presentation,

Above Come and company will sing the Summer thank with light opera at the Spanish

Fort. Bob Wallace, late of the Big Four Minstrels, is lying in a hospital here with a broken leg. He wishes relief from the Actors'

News from Cincinnati.

CINCINNAUL, April 25 .- W. H. Daly, stage manager of the Festival, is still ill. The rehearsals of supernumeraries are consequently delayed. Julius Casar was rehearsed last night. Things did not go quite satisfactorily: but the hard work that is being done will make

The scenery is not yet completed. The artists are painting without cessation.

The stars and their companies will arrive here on Sunday and Monday.

After appearing as Beatrice in Much Ado About Nothing, on Wednesday, Mlle. Rhéa will play through the Ohio towns for the rest of the Festival week.

Only two thousand seats for the week remain unsold. Everything is gone for Julius Cæsar, and but a few tickets are to be bought for Othello and Hamlet.

Business at the theatres here this week is very bad. The forthcoming event "paralyzes" present attractions.

At the Lakes.

BUFFALO, April 25 .- At the Academy of Music, Monday night, Monte Cristo drew crowded galleries, but a little light where dollars are demanded. The cast, including James O'Neill and Harry Lee, is a strong one. Tuesday evening the house was an excellent one from top to bottom.

At Wahle's the order was reversed Monday. Here, the galleries were not overcrowded, but the chairs and parquet were well-filled with a fashionable audience to greet Miss Thursby. who was assisted by Edmund Neupert and the veteran Carl Formes. If making the prima donna repeat every piece on the programme is an evidence of satisfaction, the audience evinced it strongly, not being satisfied till the Farewell song had received a double encore.

Baylies and Kennedy's Bright Lights opened auspiciously at the Adelphi, very full houses saluting them on Monday and Tuesday nights.

Miscellaneous.

BY TELEGRAPH TO THE MIRROW. NEWPORT, April 25 .- Collier's Light o' London began a two nights' engagement 23d to a packed house. Scenery very fine.

PROVIDENCE, April 25 .- Low's Grand Opera House on Sunday night was packed to the doors, the Norfolk Jubilee Singers being the attraction. Big sale for Leavitt's Gigantean Minstrels. The Romany Rye, at the Providence, opened to quite a large house considering the weather. The scenery and stage mechanism are doubtless the most elaborate ever seen here.

Boston, April 24.-Tony Pastor's company last night tested capacity of Howard Athenæum to the utmost. The new company is a great success. H. S. SANDERSON.

SAVANNAH, April 25 .- A Young Mrs. Winthrop company closed the theatrical season in Savannah last night. The engagement was for two nights, and the houses were packed.

Professional Doings.

-Charles Rockwell, of the Romany Rye company, who has been seriously ill, is recovering, and will rejoin the company in two weeks.

-Annie Ward Tiffany, star or leading; Charles H. Green, business manager, and Rose Annie, child-actress, are a family party who are at liberty for next season.

—The Young Mrs. Winthrop company did not play in Charlotte, N. C., last Wednesday night, as they were delayed behind a wrecked train on the Richmond and Danville Railway.

—Newport, N. Y., has a new Opera House and the manager, Will N. Switzer, will play but one attraction a week, thus enabling first class companies to secure liberal sharing terms

The Hotel Abbotsford, in Sixth avenue, corner of Thirty-eighth street, has been thoroughly renovated, and is now one of the best-appointed hotels in this city patronized by professionals.

Professionals.

—E. D. Davies, the ventriloquist, will leave on the Italy Saturday next for Dublin. He will visit London and Paris for a short time, and then return to New York the latter part of

—Mile. Rhéa, while on her way to Phila-delphia, stopped over Sunday at the Fifth Avenue Hotel. During her stay she gave a banquet to several personal friends, members of the Théo company.

—The Hess Opera company donated all the receipts of their regular Wednesday matinee performance in New Orleans for the benefit of the Actors' Fund, and at fifty and twenty-five cent prices the gross was \$384.25.

—Kate Pattison will take a benefit next Thursday at the Fifth Avenue, appearing as Daisy Brent, in Merivale's play. The Cynic. The Langtry company and some of Wallack's people have volunteered. This testimonial will to some extent repair Miss Pattison's losses by the Park Theatre fire.

The Harter Opera House at Eufaula, Ala., has undergone a change of management, W. H. Vigal, until recently THE MIRROR correspondent there, having taken the helm. Manager Vigal will share with first-class attractions, Eufaula is within easy reach of Montgomery, Columbus and Macon.

-George H. Adams, the famous clown, has a workshop in New Branswick, N. 1. where he devises new tricks and makes projectives for Humpty Dumpty. The pantomine and he re-Humpty Dumpty. The pantomian will be renew tricks and other lessa leadings. Mr. Adams has an office in the Opera House building at New Perusanck

George Edgar's Tour.

A conversation with Manager Edwards, of the George Edgar Syndicate, affords some facts not yet placed before the public with regard to the Shakespearean season of next year, According to the places mapped out, the affair is of much greater magnitude than was at first suspected. The company under Mr. Edgar will be capable of performing both Shakespearean tragedy and comedy, and will enter the field with a repertoire including Othello, Macbeth, Romeo and Juliet, Merchant of Venice, Much Ado About Nothing, Lear, Taming of the Shrew and As You Like It. This will in part explain the engagement of Ada Ward and

Sara Jewett. It will also explain the negotia-tion with Steele Mackaye to take the entire art It is purposed to employ the best available talent in the country, and to rehearse the pieces for several months previous to opening; and it is claimed by Mr. Mackaye and Mr. Edgar that in pursuance of this plan there will be presented such a completeness of ensemble and such an excellence of detail as have never before been seen in Shakespearean work in this country. Miss Jewett and Miss Ward, it is understood, have taken hold of the work with a worthy ambition and a high sense of art, and Mr. Edgar's well-known good taste guarantees that the scheme will be kept entirely free from

the devices and tricks of mere speculative en-

In order to make such an experiment successful a great deal of money will have to be spent, and the Syndicate have shown their good sense in spending it so far in obtaining unquestioned talent, and in preparing for a preliminary drill that will ensure the best order of pertormances. Maze Edwards, who is a theatrical wise-acre, says that the enterprise is virtually a new departure, and is based upon the belief that the conservative good sense and intelligence of the country not only demand the highest order of plays, presented with the highest order of talent, but that they will support them when so presented without the aid of circus machinery. The experiment is at least worth trying and ought to command the good-will of all reasonable lovers of the drama in advance.

Festival Points.

-Counting the seating capacity and standing-room, Music Hall will hold about 4,200

-The scenery and properties were all made in Hortisultural Hall, which formed a large

—One of the youngest actors of "old men" before the public is Owen Ferrèe, who is in the east of Much Ado.

—Frank Chanfrau is represented in the Fes-tival by his son Harry, who participates in several of the representations.

-Director Miles, owing to Stage Manager Daly's attack of erysipelas, was obliged to rehearse the army of supernumeraries. The hotels will put away large profits at the close of the Festival week. Their accom-

modations are being taxed to the utmost. -A large body of experienced men will be employed in moving the scenery, and smooth-ness and rapidity in this department is there-

fore ensured. —A number of prominent actors who have closed their respective seasons have secured seats for the performances and will attend throughout the week.

-Julius Cæsar, Othello and Hamlet are the

pieces which most attract the interest of spec-tators, as they present the finest spectacular ef-fects and the strongest casts.

The young man who bears the name of Percy Winter is a son of the brilliant critic of the Tribune. From his father he inherits a love for the Shakesperean drama. -Not the least interesting element in the Festival audiences will be the delegations of

ateur actors from the best clubs of Boston, New York, Brooklyn and Philadelphia. -The Committee have had to refuse many

applications for favors from out-of-town news-paper men. Were all accommodated there would be little room in Music Hall for the

—Homer Cope, who plays small parts in all the plays, was formerly an elocutionist. He recited the entire play of Damon and Pythias from memory, at his entertainments, giving each character an individuality

-Mr. and Mrs. Charles Plunkett have traveled with Barrett for several years. They have solved to separate from the tragedian for a ange, however, and next season will be concted with some other organization.

—W. H. Daly, stage manager of the Dra-matic Festival, was so seriously ill as to pre-clude his supervising the rehearsals of the auxiliary forces, and C. Bowers, until recently stant treasurer of the Grand, acted in his

—William Harris, who figures in the cast of Much Ado, is a sterling actor in the prime of his career. He is Rhéa's leading support; but he is perhaps better known for his long connection in the same capacity with Maggie

—Fifty carpenters were required to put up the proscenium in Music Hall and build the flats. The entire force of painters, carpenters, and helpers that worked on the scenery and properties numbered one hundred and twenty-

—Marie Wainwright, the wife of Louis ames, was formerly a Boston belle who held a igh social position. She married a naval eutenant, but obtained a divorce from him and wedded the leading man of Lawrence Bar rett's company.

-Edmund Collier has been a member of McCullough's company for three years, His Appius Claudius in Virginius is an admirably conceived characterization. Mr. Collier is about thirty years of age. He made his first appearance at Niblo's Garden.

—Henry Hoyt, who painted the curtain for Music Hall, is the most successful curtain painter in this country, "A Midsuntry, Night's Dream, at Niblo's, New York, the examinate drapery of the Boston Park, and the classic decrease." ic picture at the Philadelphia Arch are

-W. H. Daiy, the Festival stage-director, see of the professionals who worked their way from the lowest rung of the ladder. He occupied every post behind the curtain a stage-manager he is second to come or country. Mr. Daly is forty-two years also

The dimensions of the stage at Music Hall Proscenium opening, 54 feet wide; 40 high; depth of stage, 54 feet. The cloths are 65x60 feet. The only stage in the country which approaches that of the Thalia) in New York.

-Kate Forsyth, although not a star yet, shortly to become one. She has traveled for three years with McCullough, playing the lead She has traveled for ng female rôles in the pieces of his repertoire Next season she expects to go on the road in a new play as its principal feature. She is a very beautiful and gifted young lady. Her professional début was made only a few years

-The staff of artists employed to prepare es for the six plays, headed by De Waugh, includes Gaspard Maeder, Witt C. Charles Murray, Phomas R. Weston, Atlas G. Reeder, Joseph Piggott, Harley Merry, John Rettig, Edward Thompson and Theodore Strahlon, Joseph Cronin modeled the statuary and Any we muche properties.

The statues of Minerva and Pompey, to be used in Julius Cæsar, are very striking. They are modelled from descriptions of the originals which stood in the Roman Forum. One hundred pieces of statuary, made of papier mache, will be used in this single production. They will assist in giving the most faithful reproduction of Roman localities ever seen on the stage.

-The Cincinnati Dramatic Festival scenic artists, several of whom have achieved national reputations, recently considered themselves insulted by insinuations of the Festival directors affecting their sobriety, and demanded an apology and a retraction of the charge through the columns of the local journals, The directors, whose jealousy toward a fellow-citizen had obtained mastery over their direction, "did the graceful" and all is once more serene.

J. J. Coleman's time for Frank Frayne' Si Slocum is filled up to June 25, at which date he closes the season and starts for Europe

-The handsome new Opera House at Osh-kosh, Wis., will be ready for opening Sept. 1. It has a seating capacity of 1,200, with eighteen full sets of new scenery.

-One of R. E. J. Miles' ventures next sea-son will be the management of Robert Mc-Wade, who will discard Rip and appear in his new play, Franz Herchelle.

—Warren Hall is doing some excellent por-trait work of professionals in character. These he enlarges from photographs to any size and executes in oil or water-colors.

—J. Duke Murray, the business manager for Milton Nobles and W. C. Anderson, who has been with the star for seven years, have been re-engaged for next season.

-A. C. Comstock and Frederick McCloy, formerly of Haverly's staff, have purchased a new three-act American comedy, which they will put on the road next season.

-Arthur Crehan, of Oliver Doud Byron's support, was the victim of a premature pistol-explosion in Cincinnati on the 18th, whereby his hand was seriously injured.

NEW YORK, Dec. 14, 1883. Mr. B. Spyer. St. Louis, Mo .:

DEAR SIR:—The diamond necklace and pendant I purchased from you are beautiful—greatly admired by my friends and in every way satisfactory to Yours, MARY ANDERSON.—Com.

Shrewd theatrical business man, for money-making opportunity. Address with reference SOCIETY DRAMA, Herald Office.—Com.

Cincinnati Edition

Dramatic Festival Number

NEW YORK MIRROR IS NOW READY.

As a SOUVENIR of the FESTIVAL, THE MIRROR is the handsomest as well as the most interesting offered to the public.

IT IS A COMPLETE GUIDE to the FESTIVAL,

AS WELL AS A PERFECT HAND-BOOK OF INFORMA-

TION PERTAINING THERETO. PRICE - - - TEN CENTS.

Copies of the Cincinnati Edition can be had of any newsdealer in Cincinnati, or the same will be mailed to any address on receipt of price. Address NEW YORK MIRROR,

12 Union Square, New York.

Artistic Portraits of Professionals Artistic Portraits of Professionals in Historical or Character Costumes enlarged from photographs to any size and accurately executed in oil or water colors. Patronage of Amateur Dramatic Clubs solicited. Prompt attention to mail inquiries. Lowest Prices.

Address WARREN HALL,
MIRROR Office.

Annie Ward Tiffany. STAR ATTRACTION OR LEADING.

> Charles II. Greene. BUSINESS MANAGER.

Rose Annie. THE CELEBRATED CHILD ACTRESS. liberty for next meason. Address 255 W. 24th

B. F. HORNING.

NOTICE. be mistaken for the John William an company in connection with the Hete, he and attempt at robbery as words and the public that I am a n Francisco, Cal., corre-

Frank A. Small

AGENT.

GEORGE EDGAR'S

Shakespearean Company.

Edward N. Hoyt. HEAVIES AND JUVENILES.

117 East 12th Street, New York.

Beatrice Lieb.

LEADING BUSINESS.

Responsible managers only. Would prefer engage-ment in stock company. Refers by permission to Irans Mayo and Sheridan Corbyn. Address agencies or Frank Mayo's company, en route.

ARMORY HALL.—Seating capacity 700. Large single dressing rooms, and fine scenery. Population 16,000. Rent or share with good attractions.

GEO, S. SMITH, Manager.

BINGHAMTON, N. Y. HOTEL BENNETT, CENTRALLY LOCATED, everything new, all modern improvements, including passenger and baggage elevator, gas, steam, etc. Every room heated by steam. Special rates to the profession. G. M. FURMAN, Proprietor.

BROCKVILLE, CANADA.

NEW OPERA HOUSE, GEO. T. FULFORD, Manager: Seating capacity 1000. Complete in all its appointments. Rent or share to first-class combinations.

COLUMBIA, MAURY CO., TENN. NEW GRAND OPERA HOUSE

No finer theatre in the South. Seating capacity, 800.

Population, 6,000. Situated 45 miles south of Nash-rille on the L. N. and Great Southern R. R. Address, H. P. SEAVY, Manager.

CHAMPAIGN, ILL.

CHAMPAIGN OPERA HOUSE. Largest in the city; Capacity, 800; Full line of scene ry entirely new; Stage, 20220; Four dressing-rooms Population, 7000; Urbana connected by street car, 4000. Address, H. SWANNELL.

CHATHAM, ONT.

BRIGHT'S NEW OPERA HOUSE.
Completed with all modern improvements; best scenery in the Dominion; stage 52x20, with dressing-rooms; seating capacity, 1175; population, 9,000. For lecturers or speakers, complete acoustic hall. Will share with good troupes or rent reasonable. No other opera house here.

J. C. BRIGHT, M. D., Proprietor.

DENVER, COL.

ACADEMY OF MUSIC. Seating capacity 1,000. Opera chairs throughout.

OPEN DATES FOR FIRST-CLASS COMBINA-TIONS AND STARS. A NEW HOUSE, AND ELEGANTLY FITTED IN EVERY RESPECT.

WILL BE OPENED APRIL 23, With YOUNG MRS. WINTHROP, from Madison Square Theatre, New York.

W. C. HILKER, Agent, Denver, Or, SPIES & SMART, 12 Union Square, New York. DES MOINES, IOWA.

NEW OPERA HOUSE. Now building and will be completed Sept. THE FASH: ON ABLE THEATRE OF THE CITY.

Located on Walnut Street, on the GROUND PLOOR, and no expense will be spared to make it the finest thea-tre in the State.

Will play none but first-class attractions.

Address WM. FOSTER, Manager,
Pating capacity, 1,300. Foster's Opera Hou MOORE'S OPERA HOUSE, W. W. MOORE, Manager. Seating capacity 1,300; centrally located; no low-priced shows admitted; do our own posting and own principal boards in the city. Most popular house.

ABORN HOUSE, RISLEY & VAIL, Proprietors Court avenue and Fourth street. Rates, \$2.50 and \$3.00 per day. Special rates to the profession.

ELIZABETH CITY, N. C.

HARNEY'S THEATRE (T. SELBY HARNEY,
Proprietor). On ground floor; capacity 500. Population of town, 3,500; a show-loving people; situated on the
E. C. and N. R. R., two hours from Norfolk, Va.
Daily newspapers, Good Hotels, etc.

NDIANAPOLIS, IND.

JOHN EDWARDS, Bill Poster, controlling the most prominent Bill Boards in the city, including the largest Board in the State, enclosing the State House Grounds. Orders by mail promptly attended to. Office at Daily Sentinel Office.

ERSEY CITY, N. J.

TAYLOR'S HOTEL, GEORGE B. DEREVERE, Proprietor. The most popular hotel in the city. Di-rectly opposite Pennsylvania R. R. Depot. Special rates to the profession.

BUCK'S OPERA HOUSE, M. J. BUCK, Maninow open for dates. Will rent the house or play class combinations on shares. Seating capacity a Address as above.
V. W. TOOKER, Bill-Poster.
LANSING HOUSE, CON. B. MALLORY, Manifold Properties and only first-class house in the city. cial rates given to the profession.

LOUISIANA, MO.

HOTEL CASINO, J. D. BOWMAN, Proprietor, he most popular house in the city. Newly furnished th all the modern improvements. Special rates to the orlession.

M ADISON, WIS.

VII.AS HOUSE, J. VAN ETTA, Proprietor. The most popular house in the city; same block as the Opera House. Best accommodations and special rates to the notiferome.

DITTSEILLD, ILL.

FISHELL'S OPERA HOUSE, A. FISHELL, Pro-Scatting a spacity, fee. Good show town; easily accessible from backs availe and Springfield. Ill., and Hannibal, Mo.

SOUTH NORWALK. CONN.

"MAHACEMO" HOLLL, OPPOSITE N. V., N. H. A. H. L. R. Depet Special rates to the profession. II FRANCISCO, Promietor

ROCKVILLE, IND. ROCKVILLE, IND.

ROCKVILLE OPERA HOUSE. On the Logansport Division of the Vandalia Railroad, about midway between Terre Haute and Crawfordsville. Population, 2,000. (Population to draw from, including contributing towns, 8,000.) This new house is now being completed, and will be ready to open about June 1, 1883. Will have a seating capacity of over 800—Parquette, 190; Parquette Crele, 200; Balcony, 330—and will be seated with the Andrews' Opera Chair. Will be lighted with gas, anheated by steam throughout, including stage and dressing-rooms. Proscenium opening, 38x21 feet. Stage back of proscenium, 20x33 feet in the clear. Eight dressing-rooms. Private outside entrance to stage. Eleven complete sets of first-class scenery, and requisite set pieces.

This house will be open to GOOD ATTRACTIONS ONLY, on rental or liberal sharing terms. Address McWILLIAMS AND TATE, Managers. P. S.—Good hotel (Parke and Rockville) accommodations, with special rates to members of the profe-sion.

WILSON, N. C. SIFTINGS OPERA HOUSE.

Only House in the town. Capacity 750. Good scene-Only House in the town.

Y, etc.
Wilson is situated upon the Wilmington and Weldon R. R., 54 miles from Weldon and 24 from Goldsboro. Population, 4,000 theatre-loving people.

Will do all local printing, advertising, bill-posting, pay taxes and rent on shares.

Correspondence solicited.

D. S. CARRAWAY, Manager.

E DWARD KENDALL.

Address care MORRIS BROS.,
143 Court Street, Boston, Mass

TWO CHRISTMAS EVES. Season of 1883-84. OTIS SKINNER.

With Lawrence Barrett.

Season 1882-83. LEONARD S. OUTRAM.
At liberty for season 1883-84.
Leading Business (Juvenile).
Address 34 West 26th Street, N. Y.

MR. SYDNEY ROSENFELD. Permanent address,

347 E. 14th Street, New York MR. GUSTAVUS LEVICK.

M RS. LOUISA WATSON. Engaged with the MADISON SQUARE COMPAN

Season 1882-81. PROF. ARTHUR O. SHERLOCK.
Opera Manager.
Special instruction given to those wishing to fit themselves for the Theatrical and Operatic Profession.

M. R. HANS KREISSIG.

M. Late Musical Director Haverly's Opera Co.,
At liberty for Sama 1883-84,
Address Spies & Smart, or personally, or Keel strasse,
Berlin, Germany.

M. R. S. W. LAUREYS.

Professor of the Art of Costuming 781 Broadway, opposite Stewart 8. MADAME JANAUSCHEK.
Time all filled for 1882-83. Now booking for 1883-84. Address Nat Childs, care MIRROR.

MISS LILIAN GERARD. Address MIRROR office MISS ADELE PAINE.

Address MIRROR MISS CARRIE E. DANIELS.

M ISS AMY LEE. At Liberty. Address MIRROR.

M ISS ADELAIDE CHERIE.
As Aouda.
With Kiralfys' Around the World Company. M ISS ADA NEILSON. Leading and Heavies. On tour in England.

M ISS MARGARET MILLER.
Leading Juveniles.
Address Agents.

M ISS NELLIE JONES.
Leading Juvenile and Soubrette. At liberty.
Address 31 Lafayette Place, N. Y. M ISS HATTIE BAKER.
Second Soubrette and Utility. At liberty.
243 Congress street, Portland Me., or this office

MISS EMMA BOBBITT. Elocutionist.

Address all communications to MIRROR Office Address all comments

M ISS AMY GORDON,
Prima Donna,
Address care N. Y. MIRROR

M ISS BESSIE GRISWOLD. Address N. Y. MIRROR. M ISS ROSE COGHLAN.
Wallack's Theatre.
Season 1882-83.

M. M. MADELINE SCHILLER.
Meceives pupils at 29 W. 31st street, where communications may be addressed.

M. BENOIT BOGEY.

Manufacturer of Invisible Hair and Cap Nets.
469 Sixth avenue, N. Y.

MR. H. J. EAVES, COSTUMER.
The leading one in America.
63 East Twelfth street

MISS ANNIE D. WARE. Address Agents, or 34.

MISS ALICE HASTINGS.

Comedy and Singing Business.

Address the Agencie Address Agents, or 348 Sixth avenue, N. Y.

M ISS SYDNEY COWELL.

Dollie Dutton in Hazel Kirke.

Madison Square Theatre.

Magnon on Magnon of Miss FLORENCE D. KELLOGG.
Prima Donna Soprano.
Address Mirror. MISS ISABEL JACKSON.
As Daisy Brown, with Madison Square Theatre
Company, in The Professor.

MISS BEULA VERNE.
Leading Juvenile. At Liberty.
Permanent address, MIRROR. MISS HELEN FLORENCE.

M ISS SARA GOLDBERG. M ISS LEONA MOSS.

M 15S REGINA DACE.
Re-engaged for Leading busine M ISS ISABEL THYNN MORRIS.
Supporting Margaret Mathe

M 188 SADIE EIGELOW, Engaged for season 1882-81 with Robe Address Mar

M 188 ETHEL GREY.
With Hanlon-Lees combination.
Address Ma M RS. SOI. SMITH.
With Lotta.
Address 110 West 40th stree

M. J. W. NEEL. Open for engagement, Addr S. W. cur. 18th St. and Columbia Ave. MISS ADELAIDE THORNTON.

M 188 1422H. WALDRO. Juveniles. Address Spies and Smart, 12 Union New York. New York.
KALL CASILETON.
Rice's Surprise Party.
New York Mini

MISS JEAN BURNSIDE.

Address N. V MIRROR Office. MISS ANNIE WAKEMAN. Engaged at Union Square Theatre

M ISS HELEN BANCROFT.

MISS AGNES HERNDON, M RS. AUGUSTA FOSTER.

Lady Macbeth, Emilia and Tullia.

Fifth Season. John McCullough combi

M ISS ROSE LEE.
Soprano. Address Messrs. Blackware, Dramati M ISS ADA CAVENDISH.
Address all letters to 8 Bloomsbury Square, W

C., London.

M ISS LINDA DIETZ.

M Specially engaged.

St. James' Theatre, London. M ISS DOLLIE THORNTON.

Re-engaged Alvin Joslin Comedy Co.
1882-83. Permanent address 264 W. 21st St.

MISS KATHERINE CORCORAN. Address MIRROR. MISS ANNIE FIRMIN.

Address MIRROR. M ISS MARIE L. ACOSTA.
Bijou Theatre, Philadelphia.
Address Mirror office.

M ISS LOUISE MULDENER.
Boston Theatre. M ISS ANNIE L. WALKER.

Juvenile Soprano, Leading.

1084 Fulton Ave., Brooklyn.

MISS AGNES ELLIOT. Wallack's Theatre. M ISS HELEN CORLETT.
Leading Juveniles.
With the Florences. Season 1882-3.

MISS ANNA BISHOP.
At Liberty. M ISS ANGIE GRAY.
Soubrettes,
Address this Office.

MR. HARLEY MERRY.
Scenic Artist.
Flatbush, City Line, Brooklys. M ISS ALICE G. SHERWOOD.

Leading Juveniles and Soubrettes.

Address SPIES & SNART, 12 Union Square. MR. WALTER OWEN.
Characters.
With Barney McAuley Combination.

MR. FRED LESLIE. Address Era office, London. MR. C. N. BARBOUR.
At Liberty.
Address Mirror.

M ESSRS. SPIES AND SMART.
Dramatic Agents.
12 Union Square, N. Y. MR. FRANK FARRELL.
Business Manager The Professor, Madison Squar
Theatre Company. MR. ALFRED B. COLBY.
Agent Ada Gray company.
Season 1882-3.
Address Mirror.

MR. ROLAND BARDEL. Agent. Disengaged. MR. JAMES ARNOLD-MORRIS.

M R. W. A. EDWARDS.
Late Manager Rooms for Rent Company.
Address Mirror. MR. FLOYD COOK.
Youths and Minor Roles.
Address 12 Union Square.

MR. GEORGE VANDENHOFF, JR. Daly's Theatre. M. JAMES F. NEILL. Season 1882-3. Only a Farmer's Daughter Company. MR. SIDNEY R. ELLIS.
Disengaged.
Address care MIRROR.

M.R. MAX FIGMAN.
Singing Comedian.
Season 1882-83. At liberty.

M. R. WILLIAM GILL.

Dramatic Author.

Address MIRROR. MR. G. D. CHAPLIN.

With Janauschek, season 1882-83.

M. R. RUSSELL S. GLOVER.
Leading Tenor Roles. Lately with Gorman Opera
Co. Disengaged. Address 1495 Broadway, N. Y.

M. R. WILLIAM F. OWEN.
With Modjeska.
Season 1882-83.

MR. FREDERICK PAULDING. MR. JOSEPH DE BARTHE.

MR. JOHN W. ARCHER. Booth's Theatre. M R. BENJ. MAGINLEY.
Madison Square Theatre
Season commencing September, 1883. MR. WILL C. COWPER.
With Boucicault.
Wallack's Star Theatre.

M ESSRS. HYDE AND BEHMAN.
Proprietors and Managers,
Hyde and Behman's Theatre, Brooklyn, N. Y. M. F. W. ZAULIG.
Musical Director. Disengaged Season 1889
Address M187

MR FRANK A. SMALL. At Liberty. MARC GAMBIER.
Photographer for the Profession.
16 West 14th street, N. Y.

MR. RUSSELL BASSETT.
With Maggie Mitchell MR. CHARLES B. WELLES.
Leading Juvenile and Light C
Madison Squ MR. CHARLES PUERNER.
Musical Director

M R. FRANK WILLIAMS.
Sole Manager Katherine
Address 487 W. 22d

M. R. FRED SACKETT.
As Arthur Carringford, Madicular Kirke Company.
M. MILTON NOBLES
May be addressed at his resid

MR. JAMES E. McELROY. Character Comed MR. GEORGE C. BOWEN.

THE PROTEAN STAR,

PLAYING AT DALY'S THEATRE, NEW YORK CITY, IN HER SUCCESSFUL PLAY OF

WILL SHORTLY PRODUCE A NEW PLAY BY A. K. FULTON, ESQ., OF BALTIMORE, ENTITLED

Week May 7, Opera House, Pittsburg; 14th, Opera House, St. Louis, week; 21st, Theatre, Nashville, week; 28th, Theatre, Louisville; June 4, Grand Opera House, Cincinati. For dates next season address

C. B. PALMER, Manager.

LADIES RICKSECKER'S FACE POWDER conceals Blemishes, has most mense sale here and in Europe attests its Wonderful Superiority over all others. White, Pink or Blonde. 25c. wood box. At Druggists, or on receipt ten 3c. stamps. Insist on the Genuine. RICKSECKER'S SKIN SOAP softens the Skin. Contains NO "soap grease"—NO dyes—NO adulterations. Beats All. 25c.

THEO, RICKSECKER, Maker Elegant Toilet Requisites, 146 William St., New York.

A Great Musical Success MINSTREL SONGS OLD AND NEW."

Contains 100 of those world-famous PLANTA-TION SONGS and POPULAR MELODIES like "Old Folzs at Home," that have made the fortune of Min-strel Troupes, and of which Ditson & Co. hold the copy-rights of a large number. More true, original, pleasing melodies may be found in this volume than in any other extant.

Price \$2 Boards; \$2.50 Cloth.

THE MUSICAL FAVORITE THE MUSICAL FAVORITE contains about fifty very musical pieces of medium difficulty, by the most popular composers, as Waldteufel, Gottschalk, Blake, Wilson, Schumann, Aubert, Lamothe. etc., in all thirty-eight composers.

Price \$2 Plain; \$2.50 Cloth.

VERY EASY INSTRUCTION BOOKS, with very entertaining airs for practice, are Winner's

IDEAL METHODS

For Violin, For Piano, For Cornet, For Flageolet, For Fife, For Flute,

Price of For Guitar, For Cabinet Organ, each For Clarinet.
75 cents. For Banjo, For Boehm Flute. Simple instructions, and nearly 100 tunes in each. Mailed, postpaid, for retail price. Published by

DITSON & CO., 867 Broadway, N. Y. City.

ORIGINAL MUSIC

DRAMAS, BURLESQUES, MELODRAMAS, ETC. Brilliant and effective arrangements for shall or grand orchestra. Manuscripts, vocal or instrumental, revised, harmonized and prepared for publication. Address RITTER'S MUSICAL STUDIO, No. 12 Union Square, New York.

BRUSCH & CO.,

Manufacturers of

Parquet or Ornamental Inlaid Floors, Hardwood Floors,

Solid or Veneered in the European Style. Wainscoting, Stair Covering,

Wood Carpeting and Ceilings. Borders for Rugs, 3-8 and 7-8 inch Tongue and Groove. Solid and substantial. Floors laid from 20 cents per square foot upward.

Office, No. 7 West 14th St., New York.

NEW STAR PLAY. WEST LYNNE

DRAMA IN FIVE ACTS.

1.

3.

1.

.

B.__

.

.

hee.

Companion play to East Lynne. By M. LAFFITTE JOHNSON, author of MR. PRANK EVANS' successful play. ALL FOR HER.

Address M. LAFITTE JOHNSON or WILLIAM DAVIDGE, JR., 3216 Chestnut Street, Philadelphia.

TEMPLETON. FAY PRIMA DONNA CONTRALTO Greatest success in Comic Opera.

BANJO INSTRUCTION company singing and play brilliantly in one njos all prices. D. EMERSON, Banjo Par-oadway, Room 7, block above Standard The-

Great Theatrical Emporium.

124 FIFTH AVENUE. and 18th Sts., N. Y., is the only one of its-ica. Under the management of Isaac requisites for the Stage—opera, drama, it theatricals, etc. The most artistic the-less made to order by experienced artists. so for every order. Our scale of prices is meet with general ali mail orders.

W. SEAVEY'S

VETTE PLACE, NEW YORK heaved on the scenery for the following; era House, Ashury Park, N. J., entire woodwork; East River Bridge and Ele-San Francisco Minstrels, N. V.; cur-tic scenery for Ehrminger Hall, Saratoga, contemplating the erection of a new modelling of an old one, will do well to



SOSMAN & LANDIS.

SCENIC STUDIO, 277 AND 279 S. CLARK STREET, CHICAGO, ILL.

Scenery for Opera Houses and Halls.

We paint more scenery than all other establishments of the kind in the United States combined. Elegant work at prices astonishingly low. Scenery shipped to any part of the world with full plans for putting us. Complete plans for building or remodeling stages furnished free of charge where we supply scenery. It will pay to get our prices.

A Skin of Beauty is a Joy Forever. DR. T. FELIX GOURAUD'S

ORIENTAL CREAM, OR MAGICAL BEAUTIFIER



out injury to the skin.

MME. M. B. T. GOURAUD, Sole Prop., 48 Bond street, N. Y.

For sale by all druggists and fancy goods dealers throughout the United States, Canada and Europe. Also found in New York City at R. H., Macy's, Stern's, Ehrich's, Ridley's and other fancy goods dealers.

Beware of base imitations. \$1,000 reward for the arrest and proof of anyone selling the same.

F. F. MACKAY,

The distinguished CHARACTER ACTOR, will give particular attention to instructing actors and amateurs in special char-

Elocution analytically and thoroughly taught. French and German accent corrected and the perfect articulation of the English elementary sounds practically taught. Plays revised and directed for either public or private exhibition, RESIDENCE,

155 West 36th St., New York.

Young Man

with good education and voice, fine personal appearance, with easy manners, desirous of adopting the stage, can hear of a splendid opportunity by addressing

> THESPIAN, NEW YORK MIRROR.

FIRST-CLASS ATTRACTIONS

WANTED.

At GOODSPEED'S OFFEA HOUSE, May and June 13. Special inducement companies of acknowledged merit.

For particulars a latest

LOVE, LOBSTER and PICKLES. THREE ACTS OF PURE FUN.

MARLANDE CLARKE

in his original creation,

The Hon. Newington Stoke, M. P. for Bubblerush.

As played by him over one hundred times in London. SUPPORTED BY A STRONG COMEDY COM-PANY.

For time address SPIES AND SMART, or MATTHEW BRENNAN, Manager, MAX ZOELLNER, Advance Agent.

I. P. COLE & CO.



SUCCESSORS TO T. W. LANOUETTE, COSTUMIERS FOR BALLS, THEATRES AND TABLEAUX, 71 and 73 University Place, New York.

Historical, Theatrical, Fancy Dresses, Ball Costumes, Evening Dresses, Dominos, Masks, Armors, Jewels, Swords. Amateur Theatricals a specialty. Amateur associations out of town should send for esti-

mates.

Church Tableaux, Old Folks, Dickens Parties. Goods sent everywhere. Entire wardrobes made to order at short notice and moderate rates.

Ladies' department still under the management of Madame Kate Brehm.



ood Luck and Jewel Cluster Ring 2 EMERALD, will notice, that by taking the first 3 GARBET, letter to spell each of the above 4 AMETHYST, stones, you make an ACROSTIC, 5 14UBY, a BIAMOND. The stones we use are so perfect that 7 SAPPHIEE, they will deceive any one but an expert and they will pronounce them genuine in many cases. We also mount the thoot, and the stone of the MARE OF R PROFIT. Remember the ring we send you will be heavy 18 & ARAT MOLLED & LB and this unprecedented offer is made only to introduce our goods and catalogues in your neighborhood. Our firm is 92.B ESTABLISHED, AND MEET ASHLED REMEMBER, AND MEET ASHLED REMEMBER, AND MEET ASHLED REMEMBER OF THE STABLISH OF THE ST

Corry Opera House

CORRY, PA.

soing extensive repairs, will be

SEPTEMBER 1, 1883.

Will have scatted spacify of about 800; seated with spera charts, a with gas and heated by steam. Stage 400 of 100 of 100

Hearts and Hampers; BROOKLYN Job Printing

R. E. STEVENS, Associate Manager, 1166 Broadway, New York City.

DEPARTMENT.

The largest assortment of plain and fancy wood type of any Job Office in the vicinity of New York

STYLE OF WORK UNSURPASSED. PRICES REASONABLE.

Managers who appreciate FIRST-CLASS work at reasonable rates, send for samples and estimates.

We refer to any of the following Managers or Stars who have dealt with us during the past

THEALL & WILLIAMS, Novelty Theatre, Brooklyn. BERGER & PRICE, W. A. McCONNELL,

Haverly's Theatre, Brooklyn.
C. R. GARDINER, Mgr. Only a Farmer's Daughter Co.

SPENCER H. CONE,
Mgr. Miss Kate Claxton.
F. G. BERGER, Mgr. Sol Smith Russell.
B. G. BERGER, Mgr. George S. Knight.
Messrs. KIRALFY BROTHERS,
GEORGE H. ADAMS, J. H. LAINE,
W. M. DAVENE, Mgr. Davene Troupe.
GUS MORTIMER, Mgr. Roland Reed, and many others.

BROOKLYN TIMES JOB PRINT,

24 and 26 BROADWAY,

BROOKLYN, W. C. BRYANT, Manager.

SEASON OF 1883-4. A Grand, Unique and Novel New Play.

Managers of first-class theatres desirous of booking

ROBERT McWADE FRANZ HERCHELLE,

Under my sole management, with a carefully selected dramatic company, superb new printing and novel scenic efficts, will please, address Mr. McWade personally, stating open dates, to P. O. Box 35, Buffalo, N. Y. R. E. J. MILES, Manager Grand Opera House, Cincinnati, Ohio.

Percy Rede.

Leading Business---Chanfrau Co. Manuel Bond (Kit), McClosky (Octoroon), Charles Courtly (London Assurance), Sir Francis Levison (East Lynne), De Wolf (Parted), Appiani (Mystery of Paris), Lord Ipsden (Christie Johnston), and other rôles. Address MIRROR.

Charles B. Hanford.

SEASON OF 1882-3 WITH WILLIAM STAFFORD, ANTONIO, KING CLAUDIUS, BEAUSEANT, AC Spring and Summer Season 1883 engaged. Can be engaged for leading or heavy business for season of 1883-4 Address National Theatre, Washington, D. C., or

HOTEL ABBOTSFORD.

s on SIXTH AVE., comer of sth St., NEW YORK
The heaper dessional hotel is America. Special reprofessionals. First-class board. Flegant refere bear. The roughly renovated.

H. I. CRUSSOFA, Proposition

ST. CATHERINES, ONT. Opera House Company. H. G. HUNT - - - -

Season 1883-84.

The above house (formerly the Academy of Music) has been purchased by this Company and will be run for all Seating capacity, 1,200, Population of city and suburbs, connected by street railway, 20,000.

For open dates apply as above. FREMONT, OHIO.

POPULATION, 10,000. OPERA HOUSE

Will book on shares
FIRST-CLASS ATTRACTIONS LIMITED
TO, ONE A WEEK, FOR THE
SEASON 1883-84.

First-class attractions address OSBORN AND McCULLOUGH,

"Book early and avoid the rush."

New Opera House. OSHKOSH, WIS.

This magnificent house will be ready for combi September s. Seating capacity 1,200, on the ground floor, with eightsen full sets of new and elegant scene new carpets, properties and fixtures. Size of building бэхлэо, stage 45хбэ; height rigging loft, 45 feet. Oshkosh is situated eighty miles northwest of Milway

kee. Population over twenty thousand.

The best show town in the State, on a direct line from Milwaukee to St. Paul.

Address all communications for time after May 5 care SPIES AND SMART, 12 Union Square, N. Y.

R. L. MARSH, Lessee and Manager.

Newport Opera House WILL, N. SWITZER, - - MANAGER NEWPORT, N. Y.

A new house. Seated with 600 chairs. New Scenery. Large Stage. In a good Show town. Draw from 5,000 people. Now booking time. But one attraction a week, Liberal sharing terms to first-class componies. Address

Change of Management. HARTER OPERA HOUSE

EUFAULA, ALA. Wm. H. Vigal, -WM. H. VIGAL, Manager, or SPIES AND SMART, 12 Union Square, New York.

THE Agnes Villa Combination. SUPPORTING THE NOTED VILLAS.

Agnes W., Sam B. and Little Lucie. Close season May 5. Permanent address, Ridgewo od Bergen County, New Jersey. TO MANAGERS.

WANTED—By a competent man, sober and reliable, osition as Treasurer or Agent season 1883-84. Will enage with solid party on low terms. Address DISENGAGED, MIRROR Office. FRED. STINSON.

Manager for -MODJESKA-

83-FAREWELL AMERICAN TOUR-'84 Address Baldwin's Theatre, San Francisco, Cal.

Harriet Webb, THE DISTINGUISHED READER

and teacher of advanced elecution and thorough stage instruction. Voice culture a specialty. Professionals or amateurs coached. Plays read and criticised.

360 West 23d Street.

Frank A. Heywood.

AT THEE RIV to accept a position as PRESS, VOVANCE OR BUSINESS AGENT,

ORLANDO DRAYTON.
DISENGACED.
Cp. c. cleb 12 to 15 to 1

Address are of Marion, New York,

A Visit to Stratford-on-Avon.

Although the town of Stratford is old-fashioned, it contains few houses that stood in Shakespeare's day. The town has grown to ten times the size it was then, and of course



MONUMENT IN MEMORIAL CHURCH

presents a totally different appearance; but its associations are unchanged, and to revive them is a precious privilege. It was evening when I reached the place, and I immediately repaired to the Red Horse Tavern, a comfortable inn, made famous by the description of Washington Irving, who was housed in it on his memorable visit. It is well

kept and moderate-priced.

There is a puzzling uncertainty as to the house in which Shakespeare was born. I am inclined to believe that it has crumbled to dust beneath the devastating hand of time, and that the edifice which is shown with much pride as the genuine article is a fraud. However, visitors have shown a com-mendable desire to maintain the delusion, and as some time ago the British people purchased, repaired and took charge of the house in question, there is no reason why one should very strenuously deny its genuine-ness. It is the shrine to which thousands of pilgrims, inclu-ding Scott, Byron, Dickens and visit. The place is quaint, and of course old-fashioned. Although it has been necessary to renew portions of the woodwork, the antique oaken beams and plaster filling remain as sound as they were three cen-turies ago. Entering, I found myself in the kitchen. There myself in the kitchen. There was a big hearth over which, where blazed the great logs, had swung a long crane, at one end of the room. The attendant showed me a large arm-chair, said to have belonged to Shakesreas. arm-chair, said to have belong-ed to Shakespeare. It requires a powerful stretch of the im-agination to digest this story, as it is recorded that the real chair was purchased by a Ruschair was purchased by a Russian princess in 1790, and by her taken to St. Petersburg. Above the kitchen is the room in which it is alleged the poet was born. It is a low-ceiled, plain affair, rudely plastered walls, and intersected with rough beams. These wall sare closely written with the autographs of distinguished visitors attached to rhymes and sentiments appropriate to the s appropriate to Scott and Byron's

been scratched with a diamond ring upon a window-pane. Beside the fireplace is a wooden joist which is called the "actors' pillar," from the fact that it is covered with the names of famous Thespians. Among the Shakespearean actors in this manner represented are Gustavus Brooke, James K. Hackett and Charles and Edmund Kean. In the visitors' register I was

far the most interesting feature. Except for an old oaken table and chair and a medallion of Shakespeare, there is nothing else to attract the eye. Another room on the first floor contains a number of mementos, which are inter-esting if not entirely reliable. Shakespeare's desk is shown, which he is said to have used when he attended the Stratford grammar school. The yorah was as mischievous as the majority of schoolboys, for the lid is backed and hewn with those strange hieroglyphics pe-culiar to the embryo scholar. A painting, the only authentic letter to Shakespeare in ex-istence, two legal documents pertaining to the affairs of the family, and several other misty array of the family, and several other linsy remembrances, complete the collection in this little museum. The display, though meagre, is a source of delight to the lovers of the immortal bard. I had almost forgotten to mention a paper-heating the signature of Sir Thomas Lucy, the magistrate on whose premises the legend says that Shakespeare was caught poaching deer. Photographs of the various points of interest are sold here by the old lady who takes cate of the premises and shows visitors

After the cottage, the church near by the Avon River is the next point of interest. It contains the ashes of the poet. The monument, as reproduced in the engraving on this page, is ornamented with a half-length figure Shakespeare, surmounted by his arms. this is a skull, supported on either side by cu-pids bearing a torch and skull and spade. In frent of the altar are slabs marking the graves of Anne Hathaway, Thomas Nash, the husband of Shakespeare's grand-daughter, and his daughter Susanna. Near these is the stone marking Shakespeare's resting-place, on which is in-scribed that most awe-inspiring epitaph—

Good friend for Jesu sake forbeare To digg the dust encloased heare: Bleste be ye man yt spares thes stones. And cursed be he yt moves my bones.

The little church is extremely peaceful and On week days it is open only on application to the sexton, who keeps the great doors

here also, gathered around him in death, lie his parents, his children, his descendants and his friends. For him and for them the struggle has long since ended. Let no man, fear to tread the dark pathway that Shakespeare has trodden before him. Let no man standing at this grave and seeing and feeling that all the vast labors of that celestial genius end here at last in a handful of dust, fret and grieve any more over the puny and evanescent toils of to-day, so soon to be buried in oblivion! In the simple performance of duty, and in the life of the affections, there may be permanence and solace. The rest is an 'unsubstantial pageant.' It breaks, it changes, it dies, it passes away, it is forgotten; and though a great name be now and ther. for a little while remembered, what can the remem-brance of mankind signify to him who once wore it? Shakespeare, there is good reason to believe, set precisely the right value alike upon renown in his own time and the homage of posterity. Though he went forth, as the stormy impulses of his nature drove him, into the great world of London, and there laid the firm hand of conquest upon the spoils of wealth and power, he came back at last to the peaceful home of his childhood; he strove to garner up the comforts and everlasting treasures of love at his own hearthstone; he sought an enduring monument in the hearts of friends and companions; and so he won for his stately sepulchre the garland not alone of glory but of affec-

Doubtless many of the readers of these lines have seen pictures of Shakespeare made after what is known as the death-mask. These are copies of the face of the figure on the monu-ment in Stratford church. This was originally painted in a semblance of life; but the colors have been obliterated by a coating of white. As it formerly appeared, the eyes were light brown, the hair reddish, and the doublet black and bright red. There is no means of knowing whether the artist colored the figure from a knowledge of the original or gave play to his

no uncommon thing for gentlemen of this stamp to waylay a lady coming from the play or a rout, throttle or bribe her link-bearer and chairmen and carry her off, willy-nilly, to some retreat where their dishonorable purposes could be accomplished without fear of interruption. These pastimes were not stopped until street lamps came into vogue. In maintaining this residence Shakespeare must also have had in

troupe of actors. were The Merchant of Venice Henry IV. Lear was acted on birthday. In addition to the birthday. In addition to the Lady of Lyons, The Honeymo lieu were performed. While the ducing Shakespeare's works per native town is not necessary to tion, nevertheless it is a fitting

pieces. The and Riche. plan of pro-dically in his



MEMORIAL CHURCH AND THEATRE AS SEEN FROM THE AVON.

mind the welfare of his children. Here they ! were given healthful training, with the additional privilege of rural recreation. It is recorded that the dramatist visited this home once a year. The calmness of it truly was grateful when he was worn and wearied with his literary and professional labors.

The cottage is kept in excellent order, and is

inhabited by the last remaining descendant of the Hathaways—a Mrs. Taylor. She shows

memory of the immortal dramatist. The interior of the theatre is handsome and the stage terior of the theatre is nandsome and the stage capacious. Every accessory to the proper en-actment of the plays is at hand. The audi-ences are for the most part composed of fash-ionable as well as intellectual people, who are drawn to Stratford not only by the plays, but by the simple, rustic beauties of the adjacent country.

The inhabitants of the town appear to be thrifty, honest folk. There are many small shops on the chief street, all presenting a neat and prosperous appearance. Of course, stereoscopic views of the Shakespearean relics, mementos, dwelling and the church, together with countless bits of wood, stone and other souvenirs, are the principal articles exposed for sale. Any of these things, however, may be bought in London, and at one-half the price. Fifty per cent. is not thought a dear increase by the descenddants of Shakespeare's town-smen for the additional value the wares obtain from being bought so close to his home. They must place a true esti-mate on the credulity of the average tourist, for at all sea sons of the year they drive this profitable trade briskly.

Wil

DU

As night was coming on, an hungry nature impatiently as-serting itself. I resolved to return to the creature comfor my good inn. But first I could not resist the temptation of taking one more look at the river and its picturesque banks. I reached the bridge, and stopped midway. Looking over the singing stream to-ward the church, which was growing dim in the gathering dusk, the words of Irving, who stood and contemplated the same scene years ago, recurred to me: "I could not but exult in the malediction which has kept his ashes undiscurbed in its quiet and hallowed vaults. What honor could his name have derived from being mingled in dusty companion-ship with the epitaphs and escutcheons and venal eulogiums of a titled multitude? What compared with this reverend pile, which seems to stand in beautiful loneliness as his sole mausoleum! * * * How would it have cheered the spirit of the youthful bard, when, wandering forth in disgrace upon a doubtful world, he cast back

a heavy look upon his paternal years he should return to it covered with renown; that his ashes should be religiously guarded as its most precious treasure; that its lessening spire, on which his eyes were fixed in tearful contemplation, should one day become the beacon, towering amidst the gentle landscape, to guide the literary pilgrim of every nation to his tomb."

With these words ringing in my ears, I sought the tavern, where thoughts of Irving and his visit to this place

were intensified by a look at the poker yet calls 'Geoffrey Cravor tre," and

arm-chair whi... he dub-bed his throne. A royal repast, wet by the best ale that ever flowed into my stomach, put me in a re-flective and happy hunor. I could not drive Irving from my head. Here was the actual embodiment of his delicious word-picture: "To a homeless man, who ha no spot on this wide world which he can call his own, there a momentary feeling ndence, hing like in ary day's when, after a w off his travel, he ki boots, thru into slipperthrustretch an int t may:

es himself | without go fire. Let the world let kingdoms rise or fall, so long as wherewithal to pay his bill, he is he time ker his being, the very monarch of all The arm-chair is his throne, the sceptre, and the little parlor, of se feet square, his undisputed empire morsel of certainty snatched from the uncertainties of life; it is a surit is a midst of and he gleaming out kindly on a cloudy of who has advanced some way on the of existence knows the important banding even morsels and m



ANNE HATHAWAY'S COTTAGE.

lace. Scott and Byron's sig-gnatures are among the former having | locked, but opens them quickly when his itching palm is well-lined with British silver. The words of William Winter, the brilliant critic, sweet poet and faithful student of Shakespeare, adequately describe the thoughts that naturally overwhelm the visitor as he stands in this sanctuary. "All the cares and struggles and trials of mortal life," he writes; "all its failures, and equally all its achievements, seem

BED IN THE HATHAWAY COFTAGE

wn the following verse penned by Hackett, where to pass utterly out of remembrance. It dest representative of Falstaff , thy name revered is no less

m the writing on the walls is by

w an idle reflection that 'the paths of

arting from the church, one cannot fail to be impressed with the quiet, pastoral beauty of the scene. The stream flows smoothly by, while the trees keep up a soft rustling accompaniment to its pleasant murmur. It is easy to believe that, amid surroundings such as these, Shake peare, as a boy, conceived many of the poetic ideas that ripened and multiplied as he grew to man's estate. He studied in the beautiful Book of Nature, and graved upon his wondrous soul the beautiful lessons that it taught.

Shakespeare's life -little as we know of ithas no sweeter episode in it than his courtship of lovely Anne Hathaway. To the cottage where she dwelt with her father, Richard Hathaway, is a short walk from the town. This picturesque abode is still standing. It is a quaint, rambling little place, all covered with vines, and its thatched-roof sheltered by the long protecting arms of great trees. on which Will and Anne sat and did their wooing is exhibited, as is also a queer oldfashioned bedstead, large enough to contain an family, with strangely-carved reaching high into the air and supporting a

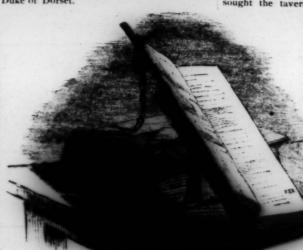
No doubt it was here that the youth and his eetheart appeared before the girl's parent with trembling lips to urge his consent to their being wedded. Probably the father put on a show of sternness, and told young Will that it he really meant to make Anne his lawful wife, he must cross the downs to Stratford Church, and there, in the presence of a witness, sign a preliminary bond to that effect. Such a document, at any rate, bearing the seal "R. H.,"

is still preserved.

People believe that this cottage was the home of Shakespeare long after the wedding. When he established himself in London as an actor and part manager of the Blackfriars Theatre, he doubtless left his wife here, where she would not only be free from the noxious vapors and wretched sanitary arrangements which made the great city a plague-spot at certain seasons be a had but to the grave. No power of the year, but escape, as well, the other dangers that beset a year and handsome woman the chan the thought of Shakespeare. No haman being, using the best weapons of intelection of his best was been an exercise of gaming and drinking in search of such ports as pleased them most. It was

Pausing on the bank of the river, after de- the visitor through the place with pardonable home, could be have foreseen that in after pride, and narrates the few real and imaginary circumstances which give it interest with as much pleasure as though she were not telling

> Returning by the pleasant path to Stratford. several art-works were seen in the Town Hall on High street. There is a life-like statue of Shakespeare among these, and besides portraits of him there are others of Garrick and the



REGISTER CONTAINING ENTRY OF SHAKESPEARE'S BIRTH.

The Memorial Theatre repays inspection. It is of handsome architecture, and was built re-cently for the annual performance of Shakespeare's plays. Representations are always given here the 23d of April—the anniversary of the poet's birth. Parties of excursionists go from London and the adjoining towns, and put up at the several village inns while the performances are in progress. Different companies are engaged each year. This year these representations began on Monday, the 16th last, and concluded on the 28th. Elliot Galer is the manager, and he engaged William Creswick for the leading rôles, assisted by a chosen

Worth a man's while to see a Bunch of Keys .- Evening Telegram.

BUNCH OF KEYS;

HOTEL. THE

Bunch of Keys has unlocked both the hearts and pockets of the people.-- N. Y. HERALD. SIXTH WEEK AT THE SAN FRANCISCO OPERA HOUSE. STILL TURNING PEOPLE AW AY.

"TALK OF NEW YORK."

Dramatic News.

Sunset Cox's Query, "WHY WE LAUGH," An- A bonanza to its owners.swered, Because we saw Bunch of Keys.

-WILKES' SPIRIT OF THE TIMES.

N. Y. Truth.

JOSEPH ARTHUR, Bus. Manager.

FRANK W. SANGER, Manager.

MARIE PRESCOTT

Has Purchased the Exclusive Right to

VERA

THE GREATEST PLAY OF THE DAY,

OSCAR WILDE.

Will open Union Square Theatre August and September, 1883. Managers desiring time address SIMMONDS & BROWN.

DETROIT OPERA HOUSE.

The Finest Location of any Theatre in America.

SEATING CAPACITY 1,900. SEASON 1882.

THE MOST SUCCESSFUL IN YEARS.

The Gross Receipts for the Sixteen Weeks Ending December 30 Aggregating \$50,000. An Average of over \$3,000 per Week. DURING THE SUMMER MONTHS THIS POPULAR .PLACE OF AMUSE-MENT WILL BE COMPLETELY OVERHAULED.

The Auditorium Repapered, Repainted and Decorated, which, in Addition to the New Stage and the New Drop Curtain, and Complete Stock of Scenery just finished by the Celebrated Artist, Robert Hopkins, will make it the

Handsomest and Best Appointed Theatre in the West. THE SEASON OF '83 AND '84 WILL OPEN ABOUT SEPTEMBER 3. TIME FILLING RAPIDLY.

Address all Communications to

C. A. SHAW, Sole Lessee and Manager.

D.G.LONGWORTH

MASHER,

ONE OF THE FINEST. AT LIBERTY.

K.

1883

K.

K.

KENDALLS THE

sent successful season about JULY 4, and reopen for coming tour in August. Artists of experience and acknowledged ability, with good Shakespearean wardrobe, wishing engagement, address as per r in MIRROR or as below.

H. A. KENDALL, Manager Kendall Combination. Permanent address, SPIRIT LAKE, IOWA.

TO THE THEATRICAL PROFESSION!

The United States Mutual Accident Assoc'n

OF THE CITY OF NEW YORK.

(INCORPORATED 1877.)

OFFICES, 320 AND 322 BROADWAY, NEW YORK.

\$5,000 Accident Insurance, and \$25 Weekly Indemnity. Membership Fee, \$4.

JAS. R. PITCHER, Secretary. CHAS. B. PEET tof Rogers, Pert & Co.l. President.

FOURTEENTH STREET. The Great Hit of 1883.

The new Programme pronounced by all the best show

TONY PASTOR. The Opening Week at Tony Pastor's

Theatre was an Ovation. OVER 5,000 PERSONS TURNED AWAY.

Not Even Standing-Room Obtainable.

See route in other columns of the paper.

THE McCAULL COMPANY.

JOHN A. McCAULL......Proprietor and Manager. Presenting Johann Strauss' highly successful spectacuar opera comique (by arrangement with Mr. Townsend

THE QUEEN'S LACE HANDKERCHIEF.

Will visit the leading cities of the United States during the coming season, opening at the Globe Theatre, Bos-

SAMUEL GRAU, Casino, N. Y.

POWERS' OPERA HOUSE. GRAND RAPIDS, MICH.

THIS POPULAR PLACE OF AMUSEMENT IS LOCATED ON CAMPAN PLACE, WHICH IS THE BUSINESS CENTRE OF THE CITY, WHERE ALL THE LINES OF STREET RAILWAYS CENTRE.

It has just been thoroughly renovated and refurnished with the latest improved, upholstered folding opera chairs. A possenger elevator for the accommodation of patrons which is greatly appreciated by the ladies.

Seating capacity and size of stage larger than any other house in the State outside of Detroit.

Now open for bookings with first-class attractions for season of 1883-84. Address WM. H. POWERS, Manager, Or, SPIES & SMART, 12 Union Square, New York

HANNIBAL OPERA HOUSE, HANNIBAL, MO.

Will be Completed and Ready for Use Feb. 15, 1883.

Capacity.—Parquette and Circle, 375; First Gallery, 175; Second Gallery, 450. Stage, 62x35, and furnished with full stock of scenery.

House is centrally located—within one block of principal hotel. Is first-class in every respect, with good dressing-rooms, and gas and steam heat throughout.

Will share only. For dates, etc., address

C. W. WINSLOW, Manager.

NEW MASONIC OPERA HOUSE, IRONTON, OHIO.

SEATING CAPACITY 900. STAGE 58x32.

\$25,000 in Cash Paid Out Weekly.

Positively, in the future as in the past, but one attrac ion each week, assuring to every one immense business Now booking, on shares or guarantee, for season of 1882-4. first-class attractions only.

ELLSBERRY & MOORE, Managers NOTE. - Two new nail mills in course of con-truction

CHARLESTON, S. C. OWENS' Academy of Music.

First-class in all Respects. mications should be addressed to

I. M. BARRON, Manager. 147 Hollins Street, Baltimore

TO RENT.

The Academy of Music of Jersey City.

Seating capacity 1, yes."

Tony Pastor's Theatre J.J. COLEMAN'S

SLOC

SULTAN, CAESAR,

The Dog Stars of America.

Managers who have written for dates are respectfully notified that my time is filled up to June 25, at which time I close my season and start for Europe in search of new novelties.

Yours truly,

J. J. COLEMAN. Permanent address, this office.

Mr. Geo. Edgar's Shakespearean Company.

SEASON OF 1883-84.

MR. GEURGE EDGAR will inaugurate a season of classic Shakespearean and Dramatic representations during the coming season of 1883-84, commencing September, in one of the principal cities, and thence through the United States and Canada. THE REPERTOIRE will consist of KING LEAR, OTHELLO, THE MERCHANT OF VENICE, MACBETH, RICHELIEU and BRUTUS.

THE COMPANY for the support of Mr. Edgar is his performances will include ladies and gentlemen of acknowledged ability, and no pains or expense will be spared to make this organization complete in every detail of dramatic art.

Mr. Edgar's great success in New York and vicinity in seasons past, and the high indersement of his talent and abilities by the New York City press, confirm the opinion of recognized critics, hence PERFORMANCES OF THE HIGHEST STANDARD may confidently be expected.

Open dates and time socicited from leading theatres. Correspondence requested. Address MAZE EDWARDS, Manager, LELAND HOTEL, BROADWAY AND STREET, NEW YORK.

BOSTON BIJOU BOSTON BARTLEY CAMPBELL'S

Parlor Theatre of America, 545 WASHINGTON STREET 545 Under the control of the

BOSTON BIJOU THEATRE CO. T. N. HASTINGS, President.

Every Evening till further notice Collier's Standard Opera Co. JAS. W. COLLIER, Prop. | ED. E. RICE, Manager. A New Satirical Comic Opera, Music and Libretto by Benj. E. Woolf, entitled

POUNCE & CO. Regular Matinees, Wednesday
Address all communications to
EDW. H. HASTINGS, General Manager, Matinees, Wednesday and Saturday at s P. M

NEW BEDFORD, MASS.

Grand Opera House

WILL BOOK ON SHARES

FIRST-CLASS ATTRACTIONS

LIMITED IN NUMBER EACH WEEK: FOR THE SEASON OF 1883-4.

Managers are requested to book early and address GRAND OPERA HOUSE

WALTER CLIFFORD, Managing Director. J. C. OMEY, Agent

MESTAYER'S

Tourists in a P. P. Car OPENS REGULAR SEASON

SEPTEMBER 9, CHICAGO.

MESTAYER'S Tourists Specialty Comb.

in a P. P. C. OPENS REGULAR SEASON

Boston, Aug 13.

Address all communications to H. W. BROWNE, Manager, Care of SPIES & SMART, 12 Union Square.

WANTED.

100 OK 500 SECOND-HAND OPERA CHAIRS. Address Box 133. Corry, Erie Co., Pa.

In the Grand Spectacular Romantic

OWN COMPANIES

SEASON BEGINS SEPT. 8.

AND THE VIVID, DRAMATIC WORK, THE

WILL BEGIN ITS SECOND YEAR

Windsor, New York, Aug. 13.

sications address to Room 18, 1193 Broadway, New York.
THOS. B. MACDONOUGH.

New Haven Opera House, NEW HAVEN, CONN.

SEATING CAPACITY, 1,000; STAGE, 65 x 70 The most complete Theatre in New England in all its appointments; centrally located, and the only house in city where all horse-cars pass. The most liberal sharing terms offered to first-class attractions.

New Britain Opera House, NEW BRITAIN, CONN.

SEATING CAPACITY, 1,000; STAGE, 33 x 60. Only two attractions played a week on sharing terms. Population, 20,000. First class attractions played over the New England circuit.

Address CHARLES B. PALMER, P. O. Box 438, Hartford, Conn.; or, ROBERT E. STEVENS, in

Corry Opera House

enery, seating capacity 800. September 1, 1883. O. E. GLEASON,

SEASON - - -M'DONOUGH OPERA HOUSE.

Box 1515, Corry, Pa.

MIDDLETOWN, CONN.

The management are now prepared to book attractions commoning October 1.

Postively but two attractions per work. Prefer share all first-class combinations.

A COLLEGROVE, Manager, Box 603.

The Great Society Star,

Filled Season Time all 1883-84.

2D YEAR

THIRTY-FIFTH WEEK

YEAR 2D

Not

Not

THIRD SEASON SOON TO COMMENCE.

GEORGE H. ADAMS. CLOWN

And His Own New Pantomime and Specialty Company.

Under the management of ADAM FOREPAUGH, Esq. Time for 1883-84 filling rapidly. THIS IS THE ONLY PANTOMIME COMPANY TRAVELING WHO GIVE AN NEW SHOW EACH SEASON.

Look out for another new version of old HUMPTY DUMPTY, now in preparation. Managers wishing time will please address

J. H. LANE, General Business Agent.

Specialty Artists and Pantomimists address

GEORGE H. ADAMS, Acting Manager.

P. O. Box 208, or Headquarters, Room No. 9, Opera House Building, New Brunswick, N. J.

Spyer's Diamond Parlor.

317 N. FOURTH STREET, ST. LOUIS, MO.

We promise in the coming Season, as in the past, to give more Diamonds for less money than any other Diamond Dealers in the World.

For the coming Season of 1883-84 we will keep the largest stock in America.

ALL ARTISTS VISITING ST. LOUIS ARE CORDIALLY INVITED TO CALL AND EXAMINE OUR STOCK.

Respectfully,

SPYER & LIPSHUT.

10 THE THEATRICAL PROFESSION

We wish to call your attention to our stock of Cash-neres, Woolens, Cheviots, etc., which we are making up

At the Lowest Cash Prices.

LIBERAL DISCOUNT TO PROFESSIONALS.

J. B. DOBLIN & CO., 134 DOWERY, NEAR GRAND STREET

PANTS TO ORDER..... \$4 to \$10. Samples and Rules for Seit-measurements and country.

DRAMATIC

ELOCUTIONARY COLLEGE.

1309 Broadway, New York, S FANNY HUNT, English Actress, t ches

DOBLIN, THE TAILOR. DIAMONDS

A SPECIALTY.

Fine Watches, Rich Jewelry. BENEDICT BROTHERS,

ONLY STORE. 171 BROADWAY, Corner Cortlandt Street, N. V.

H. J. EAVES.

ARTISTIC HISTORICAL COSTUMES.

63 E. 12th ST, NEAR BROADWAY, N.Y.

First is the only establishment in the United States the ly devoted to manufacturing and designing Theadal and Historical Wardrobes.

The Theatrical Associations, in or out of the city, tooled correct costumes, with every requisite, at

COPYING.

HENRIETTA OVERMANN. HEATER OFFICE AND TYPE-WRITER.

West mistitlet, N. V.

and or telegraph promptly attended . a

"WHEN IN THE COURSE OF **HUMAN EVENTS,"**

Theatrical, Opera and other companies of artists travel professionally, money first, convenience and comfort next, are the objects sought. To make money it is necessary to visit the largest and best business centres and pleasupe resorts; to have the others, travel by the best built and equipped road which traverses the best country, and unites all such places as are worth anything in this line.

The Chicago, Milwaukee and St. Paul Railway

Fills the above bill in every particular, traveling the whole heart of the Great Northwest by its Var-

The only Northwestern line running its own sleeping cars, which are the equals of the best. Its parlor cars between Cheege and Milwaukee are the best in the world, and its whole equipment of the best quality, and track perfect. Rates as liberal as any other Northwestern line. To secure all these advantages apply to TIM E. CHANDLER, 63 Clark St., Chicago, Ill.;

W. C. ANDRUS. 38: Broadway, New York;

J. R. HICSON, ye Washington Street, Beston; Or, A. V. H. CARPENTER, General Passenger Agent Milwauker, Wis.

Chicago D per, corner Canal, Madison and Advertes, in the heart of the city,

The Largest Theatrical Historical Costumers and Armorers in America.

ALSO, COSTUMES FOR ALL THE PRINCIPAL THEATRES AND AMATEUR THEATRICAL ASSOCIATIONS

Purchasers of the entire Wardrobe, Armors, etc., from the estate of Jarrett and Palmer.

Particular attention paid to Amateur Associations in and out of the city.

No. 8 Union Square, New York. RICHARDSON & FOOS.

THEATRICAL Printers and Engravers.

112 FOURTH AVE.

Near 13th Street,

Most Complete Show Printing House in the World. NON FULL THE BEST ARTISTS ENGAGED,
FIRST-CLASS WORK ONLY.
Old tried Estimates cheerfully given. All
orders of the percented with peatness and dispatch.
NUM14 S. D. COUPON TICKETS A SPECIALTY.

Travelling Managers, Attention! THE PLUMB OPERA HOUSE, STREATOR, ILLINOIS.

Will be completed and formally opened TUESDAY EVENING, AUG.
This will be one of the finest theatrest everything new and modern. Do you we date in one of the best show towns in Hill write for open time. Streator is saturated coal-fields of Illinois. Population over the creasing rapidly; doubled its population sais of 1880. Seating capacity of house, 100 opens on the street; two galories; large slass seemery; heated by steam. No expense we to make this one of the finest Thespian to state. Five lines of railroad running to State. Five lines of railroad running to State. Five lines of railroad running to State. Him is for the finest Thespian to state. Five lines of railroad running to State. WATSON & McCARTY, Mastreators.

MILTON NOBLES closed his NINTH CONSECUTIVE TRAVELING SEASON at



The Tenth Year of this, the oldest Dramatic Combination before the public, will begin New York City, on or about Sept. 3.

Company all engaged and time mostly filled for the season of 1883-84.

All communications relating to the business of this company should be addressed to Milton Nobles, 130 First Place, Brooklyn, N. Y.

Notice to Managers and Actors

Fanny Davenport

FEDORA

for the United States and Canada, and that in the event

FEDORA

Miss Davenport's

RIGHTS IN FEDORA.

MODJESKA.

FIFTH AVENUE THEATRE, NEW YORK.

Rose Osborne.

ss care N. Y. Mirron.

Edwin Arden. HERBERT WINTH OP

Madison Square Tneatre.

Miss M. Loduski Young,

Leading Lady with W. J. Florence Co., will hereafter Loduski Young,

Frank Weston. EUROPE FOR THE SUMMER.

AMERICAN ENCHANGE, LONDON.

Effie Ellsler. EUROPE FOR THE SUMMER.

\ dress all communications:

AMERICAN EXCHANGE, LONDON.

James A. Sturges. COMPDIAN AND BASSO.

At Liberty Season 1883-84. Address New Youn MIRROW.

John McCullough.

Time All Filled.

COMPANY COMPLETE

WILLIAM M. CONNER, Manager.

Frederick Paulding

LEADING SUPPORT TO

MISS MARGARET MATHER.

AT LIBERTY

FOR SEASON OF 1883-84.

Randall Knowles.

LETTERS MAY BE ADDRESSED TO BOX 819

E. L. Walton. CHARACTER COMEDIAN.

AT LIBERTY. - - - SEASON 1883-84. Residence, 65 Irving Place.

With Dion Boucicault, Esq., Star Theatre, New York

Mrs. George Vandenhoff, THE DISTINGUISHED

ELOCUTIONIST.

gives instruction in ELOCUTION, DECLAMATION, VOICE CUL-TURE AND DRAMATIC ART, DE-PORTMENT AND GESTURE.

Sne prepares pupils for the Stage or for Reading in Public. Her great success for twenty years past is her guaran

> Address 1270 Broadway, New York. Miss St. Quinten.

Great success with the HESS ACME OPERA COM-PANY. Address en route.

Fred Lotto.

Stetson's Corsican Brothers.

EN ROUTE. BOOTH'S THEATRE CO.

Genie Langton.

LEADING HAVENILES. With Bertha Welby' One Woman's Life Company. Fn rome, 5 . . . n 1882-83.

Business Manager.

THE PROFESSOR.

Madison Square Theatre Co. A. Whitecar.

LEADING BUSINESS WITH

MINNIE MADDERN Wright Huntington.

Leading Comedian. ROOMS FOR RENT COMBINATION-1882-4

Inez Periere.

AS HELEN, IN ROOMS FOR RENT-1882-81

Milliken.

SEASONS 1881-82-83 WITH "ORIGINAL" HAZEI Disengaged Season 1883-84.

CHARACTER OR COMEDY.

Address en route, or Agents.

Lotta Belton.

Prima Donna. Disengaged.

SPIES & SMART, Agents.

Miss Victoria Reynolds. SOUBRETTE.

AT LIBERTY.

Miss Etelka Wardell. With Bartley Campbell's WHITE SLAVE COMBINATION

SEASON 1882-83. Seth M. Crane. PRIMO BARITONE, FAY TEMPLETON OPERA

At liberty after April 7, 1983. Permanent Address No. 9 Nassau Street, Boston, Mass.

Will J. Duffy. For Eight Consecutive Seasons Business Agent and Treaturer Lay Temperon Opera Company.

AT LIFERTY, APRIL 7, 1883.

Advisor care New York Mirror.

Burton Adams.

Stage Director, J. Templeton Opera Company, AT 1 100 b TV, APRH, 7, 1883.

Mlle. Rhea. STARRING TOUR

SEASON 1882-83.

TIME ALL FILLED.

ARTHUR B. CHASE, as per route

1882-83

William Stafford.

F. P. SMITH, MANAGER.

Address care N. V. MIRROR.

Denman Thompson.

AS JOSHUA WHITCOMB.

J. M. HILL,

Clark and Madison Streets, Chicago, Ill.

Osmond Tearle.

WALLACK'S THEATRE.

NEW YORK.

Henry Lee.

BOOTH'S THEATRE

Charles Overton.

Leading Gentleman.

WITH THE HARRISONS. As NEWSBURY BECK, THE INFANT.

A right from the shoulder hit in every town

Frederick Bryton

MADISON SOUARE THEATRE.

Louise Balfe

G. Herbert Leonard AT LIBERTY.

Blanche Seymour. SOPRANO.

STALACTA, in the BLACK CROOK. Miss Seymour's Queen Stalacta was a charming pre-entation of that character.—Atlanta (Ga.) Constitu-

tion.

Miss Blanche Seymour, as Stalacta, made a hit, her singing being very good.—Courier-Journal Louisville, Ky.

Miss Blanche Seymour makes a petite and pretty Stalacta, and has a sweet and cultivated voice.—Cedar Rapide (la.) Republican.

At liberty after May 1, for soubrette parts in Opera, Drama or Burlesque. Address Agents or N. Y. MIRROK.

Helen Sedgwick

WILL NEGOTIATE FOR STRONG LEAD-ING BUSINESS FOR SEASON 1883 '84.

1873 1879. Leading Juvenile, Abbey's No. 1 Traveling Company. Company.
1879-1880. Leading Support, Ada Cavendish. 1880-1881 Leading Deacon Crankett. 1881-1882. Leading Brooks and Dickson's World Co. 1882-1883. Leading Minne Maddets.

I compete with any leading fiely on the American Stage for HANDSOME DRESSING, and refer to former Managers as to ABILITY.

Address SIMMONDS & BROWN.

Edwin Booth.

Steele Mackaye.

Practical Training for the Stage.

TUESDAYS AND FRIDAYS, FROM 1 TO 6 P. M

Mary Anderson.

BOX 60, LONG BRANCH, N. J.

OR HAMILTON GRIFFIN,

Maggie Mitchell.

TIME ALL FILLED.

WALLACK'S THEATRE.

M. B. Curtis' SAM'L OF POSEN CO.

EN ROUTE.

EDW. C. SWETT, Magager.

Miss Rose Coghlan.

Wallack's Theatre

N. F. Brisac.

ASSOCIATE MANAGER. LA BELLE RUSSE.

Miss Sara Von Leer.

Madison Square Theatre.

Miss Lizzie McCall-Wall. Leading Lady.

6 WILLOW STREET, BROOKLYN, N. Y.

Harry De Lorme

STREPHON, VALENTINE, PIPPO, MARQUIS in CHIMES OF NORMANDY, and principal English Operas. AT LIBERTY.

Address N. V. Manney, Fanny Reeves. E. A McDowell.

BROOKS AND DICKSON'S

1883 ATTRACTIONS.

The Grand Realistic Spectacular Drama, written by GEORGE R. The SIMS, Esq., and first produced under the immediate supervision of Mr. WILSON BARRETT at the PRINCESS THEATRE, London, Eng.,

THE

ROMANY RYE

This great play will be produced the coming season with

A SUPERB DRAMATIC CAST, ALL THE GRAND REALISTIC SCENERY AND WONDERFUL AND INTRICATE MECHANICAL EFFECTS

Which characterized its unprecedented success of the past season at BOOTH'S THEATRE, NEW YORK,

and the principal Cities throughout the country.

The Eminent and Popular Comedian, JOHN T.

PI

Aca
The it
this i
lolant
novel:
theat:
theat

doing faces dren ta's h the clatest Anto Leigh past form form form House House

RAYMOND,

Supported by

A GREAT COMEDY COMPANY.

In the following repertoire:

"FRESH," The American; "COL. SELLERS."
"IN PARADISE,"

The latest Comedy Success, written by GEORGE H. JESSOP and WILLIAM GILL, and

A NEW FOUR-ACT COMEDY.

By the great popular English author, GEORGE R. SIMS, Esq.

The Standard Theatre New York.

BROOKS AND DICKSON, Lessees and Managers.

The Talented and favorite young Actress,

MISS

EFFIE ELLSLER.

MISS ELLSLER will be supported by an unusually strong Company, for the production of a

NEW AND POWERFUL EMOTIONAL.
PLAY,

Now being written expressly for her by one of the most successful English Dramatists.

"The Great Event of the Season"

WILL BE THE IMPORTATION OF A

SPECTACULAR AND BALLET ORGANIZATION,
FOR THE PERFECT PRODUCTION OF

A GRAND

SPECTACLE.

INTRODUCING A

Complete Corps de Ballet,

With all the STARTLING EFFECTS,

GORGEOUS DRESSES and GLITTERING SCENERY, as now being produced in Paris, and outrivaling all former attempts at spectacular production in this country.

Leubries Theatre, Memphis, Tenn.

BROOKS AND DICKSON, Lessees and Managers.

The new and original Emotional Drama by GEORGE R. SIMS and HENRY PETTITT, entitled

A SOLDIER'S WIFE.

Messrs. Brooks and Dickson having purchased the sole right of this new drama for the United States and Canada, paying therefor the LARGEST AMOUNT ever paid for a foreign dramatic production will present it during the coming season at one of the principal New York theatres with a great dramatic cast and new and novel effects, costumes, scenery, etc.

ADDRESS ALL COMMUNICATIONS.

BROOKS AND DICKSON, General offices, 44 W. 23d Street, New York.

New York Office of STROBRIDGE LITHOGRAPH COMPANY, A. A. STEWART, Representative, in same building.

NEW YORK MIRROR---SUPPLEMENT.

NEW YORK, APRIL 28, 1883.

PROVINCIAL.



SAN FRANCISCO.

SAN FRANCISCO.

Haverly's California Theatre will close its doors this evening. A 1-chearsal for the augmented force of chorus and orchestra will take place for the production of The Queen's Lace Haudkerchief by McCaull's Opera co. To-morrow evening the public shall have a chance to judge for themselves.

At the Baldwin The Ticket-of-Leave Man will continue until the 18th, when Cad the Tomboy will be revived. And now a word for pretty, shy little Minnie Maddern, who has received such severe criticism from the Chromitle, which article I thought unjust in the extreme. The litt'e woman is to my mind charming in the role of Chip, and I can see nothing of the amateur about her. Our Chromicle friend thinks she lacks finish. She surely lacks boldness and loudness, which should add to her popularity.

At Emerson's business continues good. The two new men, Varney and De Ome, have caught on and established themselves as favorites.

Items: Correspondence has ensued between Manager Bert and Len Glover in regard to the proposed production by the latter at Baldwin's Theatre of Boucic ault's Arrah-na-Pogue. Bert insists that Grover has no right to present the piece. Grover endeavors to show the California manager that he is mistaken.—Boucicault appears here in August.—Voegtlin and his assistants are now busily engaged in preparing The Silver King for the California. The Wallsek co. produces it, with Rose Coghlan and Osmond Tearle.—Bert's California Dramatic co. left for Portland to-day, where they open on 37 in The Red Pocketbook.—The benefit for the Actor's Fund was but fairly attended; receipts about \$1,000; not so bad for Frisco, after all. The Fund, since it was organized, has contributed to the relief of a few indigent professionals in this city; but the process has been so slow that had not professional friends come to the relief of the sufferers Lone Mountain would have received them long before the Fund came to the rescue.—Raymond Holmes has organized a co. which will begin a tour shortly with a musical comedy called

NEW ORLEANS.

NEW ORLEANS.

Academy of Music (David Bidwell, manager): The Hess Opera co. began the second and last week of their engagement and the closing week of the season at this house, 15th. Gilbert and Sullivan's latest work, lolanthe, was the opera produced, and was a veritable novelty to our theatre-goers. The management of the theatre had done everything possible to contribute to its success, and popular curiosity was well aroused. Mr. Bagnetto, the able young scenic artist of the theatre, painted two new and very handsome sets of scenery, the last or second act being especially elegant and effective. The costuming of the opera was particularly excellent, and the acting and singing deserving of great praise. The Misses Ehner, Chapman and Leighton, and Messrs. Denham, J. G. Peakes and Appleby were very happy in the leading roles. Taken altogether, the production has proved a decided success, and large and well-pleased audiences have attended. On Wednesday a special bill was prepared for the benefit of the Actors' Fund, and the total receipts devoted to that worthy object. One act each of Olivette, Martha, Chimes of Normandy, Fra Diavolo and Bohemian Girl made up the programme. The house was worth about \$400. With the exception of this occasion and the 21st and 22d, lolanthe has been given at every performace. On Sunday, the regular assual benefit of Fred Mauberret, the popular treasurer of the Academy, took place. With this event the regular theatrical season of 1882-3 in New Orleans was brought to a close.

Leavitt and Pastor's co. did an average business during the week, the up-stair audiences being large. Charles A. Gardner in Karl and.
Olympic Theatre (Charles A. Spalding, manager): Thatcher, Primrose and West's Minstrels did a splendid George Fletcher gave. George Thatcher was suffering with malaria several evenings and was of course missed; but the show was a splendid one, even without him. C. B. Bishop in Strictly Business and.
Items: George Heuer takes his annual benefit at the Olympic to-night (21st).—George McManus, treasurer of the Grand Opera House, takes his benefit 30th.—Treasurer W. F. Dickson, of Pope's Theatre, has secured that house for the remainder of the season. He expects to make it remunerative until June 1, and has secured some good attractions.—W. W. Cole's circus opens its season with a one week stand at St. Louis, 23d. The Arabs have arrived and will prove a fine attraction.—W. H. Clark, a fine local basso, has been secured to strengthen the casts of Patience and The Pirates at Pope's next week. He will sing the roles of the Pirate King and Colonel Caverly.—The firm of Collins and Short is dissolved, and the Summer season at Uhrig's Cave will be under the management of Messer. Short and Dickson. Mr. Dickson is treasurer at Pope's, and a very worthy and popular gentleman.—The Dime Museums are both doing fine business, and their attractions are well maintained.—Letitia Louise Fritch, the Phyllis of the Comely (tolanthe) party, has been visiting her home in St. Louis,

BALTIMORE.

Academy of Music (Samuel W. Fort, manager):
The Langtry engagement was, financially, a brilliant affair, the audiences at all the performances being large, seeing, and indifferent. People went for the purpose of seeing, and they were not the expectation of seeing an actress, and they were not the expectation of seeing an actress, and they were not the expectation of seeing an actress, and they were not the expectation of seeing an actress, and they were not the expectation of seeing an actress, and they were not the expectation of seeing an actress, and they were not the expectation of seeing an actress, and they were not the expectation of seeing an actress, and they were not the expectation of seeing an actress, and they were not the expectation of seeing an actress, the most enthusiastic of the Lify in the seeing of the expectation of the statue was decidedly they are seen and the while ill at ease. The performance of Pygmalion and Galates showed her to the best advantage. In the first act, before the statue was decidedly the best thing she did while here. The co. supporting her was fair. The Dudes were out in force, and occupied their usual conspicuous places in the house and hung around the stage entrance after the performance to catch a glimpse of the Lily. No attraction billed for next week.

Ford's Opera House (Iohn T. Ford, proprietor): Rose Eyting closed a week of good business on Saturday night, appearing as Nancy Sykes. She was very strong and finished in this character, and it is to be regretted that she did not appear in it earlier in the week, as it is one of her best impersonations. Among her support Cyril Searle and Atkins Lawrence deservement on Monday night. Increase part of the proper seed of the seed of the

CLEVELAND.

Euclid Avenue: Although the audiences which gathered to see Bartley Campbell's White Slave during the past week were not large, still they made up in enthusiasm what they lacked in numbers. The co. is a strong one throughout, and gaye a first-class entertainment. The extensive use of scenic and mechanical effects was very noticeable. The play, however, failed to attract, and closed a week of poor business 21st to make room for Callender's Georgia Minstrels, who opened a three nights' engagement 23d. Monte Cristo will fill out remainder of week. Boston Ideals soon.

Academy of Music: Charlotte Thompson has been doing a splendid business the past week. Opened Monday in Jane Eyre, which was replaced Friday by Miss Multon, and closed engagement with her new version of East Lynne—all to large and unusually select audiences. Frequent and hearty applause and repeated recalls showed their full appreciation of the excellent work done by Miss Thompson and the entire co. Lillian Spencer 20th; C. B. Bishop May 7.

Items: Effe Ellsler and husband sailed for Europe 21st.—The Max Bruch concert, to be given by Cleveland Vocal Society at Tabernacle 25th, promises to be a success.—The Hax Bruch concert by Press Club to Dora Hennings at Case Hall, 19th, was a pronounced success.—Sells Brothers' circus exhibit here May 15 and 16.

Mentioned: Samuel P. Cox, contractor for Inter-Ocean Circus; Frank H. King, in the interest of Thomas' Orchestra; G. H. Cassidy, making arrangements for excursions to Cincinnati Festival; Howard Spear, in advance of Callender's Minstrels; Spencer H. Cone, advance of Callender's Minstrels; Spencer H. Cone, advance of Callender's Minstrels; Spencer H. Cone, advance men of New York.—Mr. Cobb, for many years connected with Sells Brothers' circus, is here resting.—Manager M. E. Gaul reports grand success with Reynolds, the mesmerist, in surrounding towns. He brings Thomas' Orchestra here May 7 and 8, takes Dr. Damrouch to Voungatown toth and Akron 1tth, and has also made arrangements for his orche

PHILADELPHIA.

PHILADELPHIA.

Academy of Music: Nippean's upera season cloud a warmon order drama, all it will draw and the order drama, all it will draw and the order drama, all it will draw and the order drama, all worked in, and it will draw and the order drama, all worked in, and it will draw and the order drama, all worked in, and it will draw and the order drama, all worked in, and it will draw and the order drama, all worked in, and it will draw and the order drama, all worked in, and it will draw and will repeat this work away and will repeat this work away and will repeat the work of the work. Several well-and the order of stock to be a first blanch would canable the owners of stock to realize a better divided than has as yet been paid. It is a better divided than has a part been the better than the work of the work. It is a better divided than has a part been the better of the work of the work. It is a better than the best been the best of the best of the best of the work. It is a better than the work of the work of the work of the wor

Walnut Street Theatre to the Opera House on Mon-day evening, when the first representation in this city of 7-20-8 was given. Ada Gray next week. Walnut Street Theatre: The Long Strike was pre-sented on Monday evening. Next week, Herne's Hearts

Walnut Street Theatre: The Long Strike was presented on Monday evening. Next week, Herne's Hearts of Oak.

Arch Street Theatre: Squatter Sovereignty this week. The German Opera co., from the Thalia Theatre, New York, in The Prince Consort, 10th.

Bijou Theatre: Ruy Blas until Friday evening, when Lillie Hinton will take a benefit, appearing as Rosalind in As You Like It.

National Theatre: J. J. Coleman's Dramatic and Specialty co. in Frank Frayne's drama, Si Slocum, is the attraction this week. Harry Miner's Comedy Four, 20th.

Museum: William Davridge, Jr., is the prospective stage manager, and a better choice could not be made. Items: Great preparations are being made for the coming May Musical Festival, the first held in this city. The first concert will be given May 0,—Minnie Hauk sails for Europe June 1, and will spend the Summer at her villa in Haden-Baden. In the Autumn she will resume her position as court singer at the Imperial Opera in Berlin, having been specially recalled by the Emperor.—The friends of Manager George Wood of the Bijou are to give him a complimentary benefit.—Rice's Surprise Party will shortly fill an engagement at the Walnut.—Wm. Davidge, Jr., has been offered a fine engagement for next season in George Edgar's Shakesperean co. He has also had two other offers, but we need him in Philadelphia, and if Barnum understands how popular he is in this city, he will chain him rather than give him a chance to escape.

CINCINNATI.

CINCINNATI.

Grand Opera House (R. E. J. Miles, manager): Callender's Consolidated Colored Minstrels duplicated the success of previous visit, and the week's engagement was largely successful. The setting of the first part was decidedly original; but could have been improved by locating Billy Kersands on the stage centre and using his mouth as a cavern. Emmet is current week's attraction, followed 30th by T. P. W. Minstrels. Robinson's Opera House (R. E. J. Miles, manager): Harry Meredith, supported by an excellent co., presented Ranch to throughout the week to well-filled houses. The star acquits himself creditably in the dual role, portraying the brothers McClellan. Charlotte Thompson closes Miles' season as manager of the house, though the Rentz-Santley Burlesque co. play here during Festival week.

Heuck's Opera House (James Collins, manager): Oliver Doud Byron's Across the Continent held the boards during part week to profitable business, the gallery largely predominating. The concert saloon scene in second act afforded full opportunity for Emerson and Clark in their specialties and their performance met with a nightly encore. Kate Byron rendered her husband efficient support. Taken From Life, present week, follows 30th by Mestayer's Tourists.

Coliseum Theatre (James E. Fennessy, manager): A first-class specialty programme was rendered by Sullivan and Gaylord's Female Minstrels. Among the leading artists were Walter Mack and Grace Marston, Virginia Ross and E. J. Connelly, Lizzie Mulvey, Williams and Ryan, Ida Storms and Grace Burton. George H. Adams, the pantominist, current week, followed 30th by Leavitt and Pastor's All-Star co.

Items: Charles Barry, Dominick Murray's old partner, who is now engaged in booming Taken from Life, put in an appearance 18th.—Harry Lewis' benefit will occur at the Grand, May 7, with Rice's Surprise Party in Pop as the leading feature of the programme, is the final stage of consumption, and appeared but twice during the week.—The Damrosch concerts, announced for May 7 and 8 Nichols' action to motives other than a neere friendship for the artists, and even going so far as to assert that in consequence of said supper several of the artists-were incapacitated from performing their allotted tasks. The matter finally culminated in the artists refusing point blank to proceed further until in receipt of a written apology for such aspersions, and a complete retraction through the columns of the local journals. The D. F. magnates were sufficiently alive to a sense of the situation to volubly disclaim all intentional offense, and gentle peace once more reigns over the community.

BROOKLYN.

Neither Barnum's circus nor the rainy weather on Monday night had any perceptible effect on the theatres. It is seldom that three such attractions as those presented this week are offered at once to the Brooklyn public, and the desire to see McCullough, Mary Anderson and A Parisian Romance drew out large audiences. At the Park, Mary Anderson began her farewell engagement; her last appearances—save at the Cincinnati Festival—prior to her departure for Europe. All the available seats in the house were sold before the doors opened, although this is Miss-And-rson's second engagement this season. She appeared in Romeo and Juliet, portraying the love-sick maiden. She is more original than she was, more self-conscious, but far less artistic and very far from the Juliet of the actresses of the past. In truth, in the love acenes she is extremely "spoony," while in the more tragic portions she fails to rise to the grandeur of the situation. Her best acting is in her good-bye to the Nurse just before taking the potion; it was very natural and girlish. She was called before the curtain several times. The support was uneven. R. L. Downing was a handsome, graceful, but weak Romeo, J. B. Studley, albeit he failed to be light and airy, was a capital Mercutio. The Frier of Thomas Ford was by far the best piece of acting in the play. Joseph Anderson made a fair Tybalt and Charles Hawthorne a good Paris. For the rest, silence. On Tuesday night Miss Anderson played Galatea, which is probably her best character, to a large audience. She acted it admirably. For the rest of the week, Daugkter of Roland, Hunchback, Fazio and Ingomar. Next week Margaret Mather, who opens in Juliet, so that her rendi-

Joseph Anderson made a lair Tybalt and Charles Haw thorne a good Paris. For the Fest, silices. Or Tuesdy thorne a good Paris for the Fest, silices. Or Tuesdy and the part of the method of the past of the seek, past of the past o

was greatly applauded. Annie Graham made a forcible and pleasing Mercedes. Gerald Eyre. Hart Conway, J. W. Shannon and Julia Brutone were especially happy in their parts.

W. Shannon and Julia Brutone were especially happy in their parts.

The last nights of Iolanthe at the Bijou were attended with the largest audiences of the season. Augusta Roche was very warmly received as the Queen, and merited all the good things that have been said of her in your city. Pounce & Co. was produced for the first time on Thursday, and made an instantaneous hit, press and public agreeing that Ben Woolf has scored a great success.

The business of the past week at the Park has proved beyond a doubt that The Professor can never "catch on" in this city. Although a very pure and clever play, it is so devoid of incident, and withal so trashy, that it can-not live to be remembered. This week, John Ray-

mond.

The Howard Athenacum did a large business last week with a straight variety bill, and this week the receipts will be much larger, as Tony Pastor and his great co. appear for the first time this season.

Another strong bill at the Boylston Museum this week.

Items: Elma Delaro is engaged for the Boston Museum Summer season.—Corinne and co. appear at Oaksland Garden Aug. 6.—James O'Neill will star next season under the management of Mr. Stetson.—Geo. N. Floyd, manager for Lotta, is in the city, and informs me that his star has cleared \$80,000 during the season.—Milnes Levick, the popular leading actor of Margaret Mather's co., called upon me last week, and reports business very large all through New England.—Annie Pixley plays Zara at the Park Theatre next season.—Miss Pixley has played profitable engagements at all of the Boston theatres.—Collier and Rice's contract expires with Manager Hastings, of the [Bijou Theatre, in September.—Arthur Leclercq, who superintended the production of Monte Cristo at the Globe Theatre, under Arthur Cheney's direction in 1870, has been directing 'the play at the Globe the past week.—Manager Stetson will probably produce Satanella next season with a specially engaged opera co.—Harry Dixey contemplates a trip to Europe this Summer.—The benefit of the Theatrical Mechanics' Association was a success.—Barton Hill plays Chateau Renaud in Corsican Brothers. Items: Elma Delaro is engaged for the Boston Mu-

CALIFORNIA.

SAN JOSÉ.
California Theatre (C. W. Williams, manager): Minnie Maddern and co. played Wild Wave and Fogg 's Ferry 4th and 4th, to small houses. The Harrisons appeared in Photos, 9th and 10th—the first night to a good audience, but small attendance on the second. The Vokes Family gave Cousin Joe and Belles of the Kitchen, 16th, and Ruth's Romance, 17th, to small audiences.

COLORADO.

LEADVILLE.
Tabor Opera House (J. H. Cragg, manager): Rice's Surprise Party in Pop 19th, 13th and 14th, to crowded houses.
Foster's Zoo (Ned Foster, manager): Black Crook all last week to good business.
National Theatre (Mike Goldsmith, manager) Opened 3d with Leadville's old-time favorite, Emile Ames, as chief attraction, and a good vaudeville co.
Items: Manager Cragg has gone East on a pleasure trip.—Ladies' night a success at the Zoo.

trip.—Ladies' night a success at the Zoo.

DENVER.

Tabor Opera House (W. H. Bush, manager): Lawrence Barrett appeared here 16th, for one week, and had the best houses of the season, every seat being sold in advance and standing room or ly announced immediately after the doors were opened. The prospect is that the receipts will reach over \$0,000.

Palace Theatre (Ed Chase, manager): Business to the 18th Academy of Music opened on the 23d, with Young Mrs. Winthrop, for one week. The Harrisons open at the Tabor 23d, for one week.

CONNECTICUT.

CONNECTICUT.

NEW HAVEN.

Carll's Opera House (Peter R. Carll, proprietor): The only event of the week was Maude Granger's appearance 18th in the Planter's Wife, supported by Harry Lacy's excellent co. Miss Granger never acted better, and showed no sign of the terrible illness which seized her the next evening. The audience was large and sympathetic. Haverly's Mastodons 26th; Joseph Murphy 27th and 28th; Etelka Borry May 4 and 5.

New Haven Opera House (Palmer and Ulmer, managers): Manager Ulmer, who has made many friends in the few months of his residence and management bure, took a benefit 24th. The best local talent volunteered, and the event was a success.

Items: The college boys' Faust is now down for the first week of May.—Mrs. Harry Lacy, ner Miss Crittenden, of this city, was the recipient of many attentions while playing Dora Graham 18th.

DELAWARE.

Grand Opera House (Jesse K. Baylis, manager):
Black Crook, 18th and 19th, did big business. Scenery
fine, ballet fair, acting poor, orchestra horrible. Jeanie
Winston and Amy Gordon, in La Perichole, to fair busniess, giving great satisfaction. Hanley's Squateforeverignty, 21st, to crowded house, giving a very funny
performance. Winston-Gordon return 27th and 28th,
Maude Granger and Langtry following.

DISTRICT OF COLUMBIA

WASHINGTON.

National Theatre (John W. Albaugh, manager):
Catherine Lewis and co., in Olivette, did good business
last week, considering the counter-attractions at Ford's
and the Light Infantry Fair at the Rink. Herrmann
this week; Jay Rial's Uncle Tom, 30th.
Ford's Opera House (John T. Ford, manager):
Mrs. Langtry 16th, 17th, 18th and Wednesday matinee,
to fine houses. She appeared to better advantage after
the first night. The most pleasing performance was that
of Mias Hardcastle in She Stoops to Conquor, given at
the matinee. She would have been wise to have opened
in that play. House was closed the rest of week. Carncross. Minstrels this week.

INDIANA.

INDIANA.

INDIANA.

INDIANA.

INDIANA.

Grand Opera House (J. B. and G. A. Dickson, proprietors): Hazel Kirke, 16th and 17th, by a good co, with Hijou Heron as Hazel. The receipts were quiesatisfactory. Esmeralda was the attraction with and 21st. The co. has visited us before this season, and the impression then made insured a cordial welcome on a return visit. Best business of the seeck. James O'Neill opered on Monday night in Monte Cristo. Stradella, by the Maennerchor Society, remainder of the week.

English's Opera House (Will E. English, proprietor): Haverly's Opera co. opened 16th, in The Mascotte, to rather light business. The co. is evidently tired; should close season. Neither the co. nor the audience displayed much enthusiasm. They did a little better 17th, in Merry War. Jay Rail's U. T. C. co. filled the house 14th, which, and. The best Tommers that travel. Thatcher, Primrose and West will appear 24th and 35th. This will close the regular season at this house.

Zoo Theatre (W. C. Gilmore, proprietor): The principal attraction week of 24d will be the Andrew Morras Pantomine and Spe. ally co., Ida Manssey as the leading lady. The observables of Virginia Ross, Edward Comnelly, Mokee and Ilaker, Charles Gray, Florence Marshall, Mullally and Morchard, C. J. Williams, Fanny Bernard and Laite kelberte.

Items: Mrs. Will F. English (Annie Foxt has been dangerously ill, but hopes are now entertained of her recovery. Manager Hobbus, of the Richmond Cipera Next Season. Ernest Stanley, in advance of Beach's original Department and February with the Press in the inverses of that organization.

T. W. Keene gave his interpretation of Macbeth, 16th, to a fine audience, both as to numbers and character. At his last appearance here the local papers criticised his Richard adversely, and it was thought this would destract from the size of his audience this time; but on the contrary, the house was crowded. Keene's Macbeth is certainly a vigorous characterization, and in many respects superior to his Richard; but it needs considerable polishing and toning down before it will bear comparison with the older fragedians' representations of the character. Miss Hamblin's Lady Macbeth was a very creditable piece of acting and was much admired. The Apollo Club, a strong musical organization, occupied the boards 20th. The Davenport Theatre co. present a German play, 24th; Mestayer's Tourists, 30th; C. B. Bishop, in Strictly Business, May 2.

Item: The C. B. Bishop performance will be given as a benefit for Manager Duncan. Mr. Duncan has proven himself a thoroughly capable and efficient manager, and his popularity is unquestioned.

CEDAR RAPIDS.

his popularity is unquestioned.

CEDAR RAPIDS,
Greene's Opera House (C. G. Greene, manager);
The Princeton Alumni of Cedar Rapids numbers a halfdozen members, including C. G. Greene. They are to be
congratulated on the impression made by the fourteen
representatives of the Alma Mater, who sang here 17th.
Items: The Apollo Commandery Band greeted the
Princeton Glee Club on their arrival and escorted them
to the Northwestern Hotel, where a supper awaited
them. After the concert an informal reception was given
by the Club in the Opera House parlors.

OSKALOOSA.

Masonic Opera House G. N. Beechler, manager);
Atkinson's Jolities, return engagement, played to a large
audience, 18th—twenty per cent. larger than three weeks
ago.

BIG RAPIDS

ago.

BIG RAPIDS.

Opera House (T. W. Adams, manager): Duprez and Benedict's Minstrels gave a poor show, 19th, to a packed house. Manager Adams played them in Cadillac, 20th, ond Traverse City, 21st. Dan and Josie Morris Sullivan in Shiel Agar, 21st, to a large house.

van in Shiel Agar, sist, to a large house.

KEOKUK,
Keokuk Opera House (D. L. Hughes, manager):
Thomas W. Keene, under the able management of W.
R. Hayden, appeared 16th, in the character of Richard III., to a large audience. Keene himself has toned down somewhat since he was here last; his support is not as good in some respects as in the past. The Swediah Ladies Quartette appeared ooth. Harry Meredith in Ranch 10, 10th.

Items: There was a delegation of thirty-five or forty people from our neighboring town of Canton, to attend the Keene performance.—The indications are that we will have a large attendance at the Keokuk Musical Festival, 24th and 25th of May.—W. Coles' show-bills adorn the billboards at present, and tell us to expect him May 25. Theodore Thomas' Orchestra and Cole's show both on that day will make it lively.—Barnum's advance brigade arrived soth.

KENTUCKY.

LOUISVILLE.

Macauley's Theatre (John T. Macauley, proprietor):
This house was closed the first part of last week. Kats
Claston appeared 19th, 30th and 31st, in The Two Orphans and Frou-Frou. Business was good, The Two
Orphans drawing immense houses. Mina Claston does
not make an acceptable Frou-Frou.

Item: Marc Klaw spent last, Sunday among his old
friends. He was looking well, and sent kind regards to
The Mirror.

MAINE.

PORTLAND.
Theatre (Frank Curtis, manager): Joseph Proctor, in the Jibbenainosay, to small houses 19th. Frank Franc's dog "lack" to small houses 19th. Frank Franc's dog "lack" to small houses 19th. Frank Franc's degree of the meritorious performance of 19th and 19th enter 19t

Duprer and Benedict. In a Frinky Orice Cities of the Concert sock.

Items: Edward Taylor, manager for Janauschek, me' many uld friends. here the past week. I had a call from him. THE MIRROR is his constant companion.—Three "anap" shows a week is record enough for a town like this.—The Pi Eta Society of Harvard gave us Papa Perrichon 23d.

Music Hall (R. B. Foster, manager): Margaret Mather, 16th, in Romeo and Juliet, was a complete success. Largest house of the season. Prederick Paulding's acting as Romeo was much admired, as was also Milnes Levick's Mercutio. Trom-al-ca-zar, 10th, to very small audience. Lotta, 19th.

audience. Lotta, 27th.

Huntington Hall (John F. Coagrove, manager):
garet Mather appeared as Juliet, 17th, to an inaudience. The new star made a most favorable ision. Frederick Paulding, as Romeo, was earns
manly throughout, and in the more tragic portions
play showed marked power. Levick as Mercu
Mrs. Jamieson as the Nurse were both excell
ceipts, 61, 300. Januschek as Marie Antoinette,
a good-sized house. Modjeska as Reaslind, ofth.
Music Hall (Simons and Emery, Issuess):
Billings, with very poor support, in Only a Fo
Daughter, ooth and sust, to fair business.

MUSKEGON.

Opera House (F. L. Revnolds, manager): Dan Morris Sullivan in Shiel Agar, to good house. Fogg's Ferry had a crowded house, 21st.

Items: Morrison and Hall's Minstrels will give a performance at the Opera House, May 3. They are sixty strong.—John Fielding, advance of 100 Wives, has been in the city several days, trying to lease the old Rink building for a variety Theatre.

Academy of Music (Ben. A. Bush, manager): White-ley's Hidden Hand, 14tt; light business. Local talent in light opera, 20th and 21st; good houses. Duprez and Benedict's Minstrels May 1.

Kalamazoo Opera House (F. H. Chase, manager): John Thompson Around the World comb., 16th; fair business.

Arena: Van Amburg's Circus and Menagerie, May o.

Grand Opera House (A. J. Sawyer, manager): Hav-n's Fogg's Ferry, 16th, to fair audience. John Thomp-on in Around the World, 21st, to fair business.

MINNESOTA.

MINNESOTA.

ST. PAUL.

Opera House (Charles Hains, manager): A Black Crook comb., billed as Kiralfy Brothers' comb., under the management of Huntley and Browner, 16th, 17th and 18th, opened to a packed house. Marie Bonfanti, leader of the corps de ballet, was highly applauded. Marie Le Gross was an excellent Dame Barbara. Mile. Ortori and Blanche Seymour received a good share of applause. Hazel Kirke drew good houses and appreciative audiences, 20th, 21st and matinee. Belle Archer, a handsome and attractive actress, sustained the role of Hazel admirably, and was greeted with rounds of applause and enthusiastic calls before the curtain. Charles Wheatleigh as. Dunstan met with a hearty reception. Barney McAuley 26th, 27th and 28th.

Wood's Opera House (Col. J. H. Wood, manager): Attraction, week 16th: An excellent olio, the Alkens, Jenny Leslie, Golden and Drayton and Lulu Roze, and Effe Johns as Minnie Campbell, her original character in drama No. 135. Good houses. A joint testimonial benefit, tendered to Frank E. Jameson, May Seymour, Nellie Jamison and Dyke Brothers, 26th, drew a crowded house.

ouse. Conley's Theatre (Edwin P. Hilton, manager); En-ire new co. Nellie Dale, Louise Blias, Nellie Neville essie Adams, B. S. Hodges and George Lavender have one fair business past week.

done fair business past week.

MINNEAPOLIS.

Grand Opera House (J. F. Conklin, manager): Robson and Crane, who are great favorites here, were greeted by a crowded house, 19th. Sharps and Flats was given in a manner which proved acceptable. They remain soth, 21st. Hazel Kirke, 26th, 2;th and 28th.

Pence Opera House (C. P. Spaulding, business manager): O'Neil, the Great, with S. K. Wallace as leading man, was put on the past week to fair business. Harry A. Ellis was given a benefit 19th. Next week Georgie Woodthorp and F. A. Cooper, supported by regular co., will present Little Butterfly and Alixe.

Items: Arthur S. Huy, assistart manager of Grand, has got out an elegant and newsy programme.—The ushers of the Grand have been uniformed with a very tasty suit.—H. D. Stevens, advance agent for Barney McAuley, and W. McManus, of Hazel Kirke co., were in the city 19th.—Mrs. W. H. Crane joins her husband here to-morrow.

MISSOURI.

KANSAS CITY.

Coates' Opera House (M. H. Hudson, manager):
T. W. Keene and a somewhat mediocre company were here 19th, 20 and 21st and Saturday matinee. The public were 2000 to the control of the 10 to the

aywood.
Coliseum Theatre: Jackson and Peasley, Annie Rayond, the Murdells, Dolan and McCarthy, Woodson and
eters are at this theatre, and crowded houses nightly
the rule.
Items: The matinee at Coates', with Keene as Shy-

is the rule.

Items: The matinee at Coates', with Keene as Shylock, for the benefit of the Actors' Fund, 21st., was fairly successful. About \$500 will be realized for the Fund. The receipts would have been larger had the objects of the Fund been more fully understood by the mass of the theatre-going public. As it is, the results hardly illustrate the well-known liberality of Kansas City.—An operatic club was organized here this week, under the leadership of R. Curtiss Ward. All of the leading vocalists of the city are members, and the intention is to study and bring out several of the standard comic operas next season. The members seem in earnest, and much benefit may result from the training received, if nothing more.—C. F. Craig is busily booking dates for the new Gillis Opera House for next season. He is also here supervising the construction of the house, and making suggestions as to its interior arrangement.—Cole's Circus is billed for May 14.

ST. JOSEPH.

ST. JOSEPH.

The week just closed was uneventful, the doors of Tootle's not being open on a single evening. Hazel Kirke, with Belle Archer in the title role, held the boards 16th to good business. Ford's Comic Opera co. played lolanthe and The Merry War 18th and 19th. The performances were only semi-satisfactory. Manager Craig will be given a benefit 25th, and deserves a complimentary attendance. Mestayer's Tourists will furnish fun for the occasion.

NEW IERSEY.

Academy of Music (Theall and Williams, managers):
Haverly's Mastodon Minstrels did fair business here
soth, but light on 21st, Doris' Circus (which, by the way,
is a rather poor show) striking the town on that date.
This week, Bertha Welby in One Woman's Life.

NEW YORK.

BUFFALO.

Academy of Music (Meech Brothers, managers): Carrie Swain filled a moderately successful engagement last week, dividing it with Cad, the Tomboy, and Mab. Stetson's Monte Cristo co. opened 23d to a large house. Hazel Kirke returns for a second visit 26th, 27th and 28th.

18th.

Wahle's Opera House (Emil Wahle, manager): The Chanfraus week of the 16th, although varying the programme with Kit, London Assurance, and Isabel Vane, rould not attract large audiences. Rather light business would cover the week. Emma Thursby's concert 23d

i success.

e Adelphi (Joe Lang, manager): Attendance a lit-elow par last week; so was the bill. Baylies and nedy's Bright Lights opened 23d to a full house.

Kennedy's Bright Lights opened 23d to a full house.

ALBANY.

Leland Opera House (Mrs. Charles E. Leland, manageress): Brooks and Dickson's Romany Rye, with its superb scene display, was the attraction week of 16th. The receipts for the week were large, and entire satisfaction was expressed at the manner in which the play was put on and acted. Mantell, as the Romany Rye, was excellent, both in make-up and conception, and won favorable comments from press and public. Young Mrs. Winthrop, 26th, 27th and 28th; benefit night for Mrs. Leland, 29th.

Winthrop, 26th, 27th and 28th; benefit night for Mrs. Leland, 20th.

Music Hall (George F. Oliver, manager): Baylic and Kennedy's Bright Lights uffed on week of 18th, to tair business, although it is one of the best variety cos. seen here this season, and includes among its members T. A. and J. E. Kennedy, mesmerists, and Heushau and Ten Brock in a clever specialty act.

Levantine Theatre (F. F. Levantine, manager): John W. Rawsone in Across the Atlantic, assisted by Kelly and Ryar and Medic Wilson, succlaids, did ney a fair husbress during past week. Harry Muse: Coundy Four is the bill for arrest week.

Items: Mrs. Letanu is benefit promises to be a grand success. Almost every sear in the house is said. The performance of Young Mr. Winthrop, on Saturday energy, will be under the maps as and the the beauty of Company D. Jeeth Rattalion.

KICHESTERE.

Company D. Front Instalation.

KCCHESTER.

Corinthian Academy of Music (Arthur Legisland), managerl: The Hanton Fronters appeared at a Verge on Sussee, 16th, 17th, 18th and 18th, to good begans a sussee, 16th, 17th, 18th and 18th, to good begans a fall of the carrier the laught case entimeous fields of the and 28th Remark the laught case entimeous fields of the carrier the laught case entimeous fields of the carrier than 18th from the 18th field of the carrier than 18th fields of Carsanton, 18th, and Masseotte, 17th, to this besides to A Carsanton 18th, and Masseotte, 17th, to this besides to A Carsanton 18th, and Masseotte, 17th, to this besides to A Carsanton 18th, and Masseotte, 17th, to this besides to A Carsanton 18th in appear in the former, but her arise a Section 18th for a second 18th first the carrier to the appear of the carrier to the advance of the carrier to the second 18th for the carrier to t

herself to be a clever soubrette. George F. Ulmer as Old to was most excellent. The General of E. E. Grandin was one of the most artistic bits of comedy I have seen in many a day. The opportunities for overdoing the character are many, but Mr. Grandin kept well within the lines, and brought down the house every time. San Francisco Minstrels, 28th.

Teems: The matinee for the Actors' Fund, given by the Hanlons, at the Academy, 18th, was poorly attended, the receipts aggregating only \$50.

ELMIRA.

Opera House (W. E. Bardwell, manager): Fay Templeten in Mascotte, 18th, to fair business. Although still suffering from her late severe illness, and having a severe cold, her acting and singing pleased the audience. W. H. Hamilton, who lately succeeded Seth Crane as Pippo, has not the vocal powers or stage presence of the latter. The present novel readition of this opera compares most unfavorably with that given by the same co, in a former season. Chaufrau, 26th.

Items: That bright nymph, Fay Templeton, has rapidly ascended the theatrical spiral starcase until she has almost reached the attic of fame. I remember her extreme nervousness on her first appearance as Ralph in Pinafore, a few seasons ago, and how well she did a Topsy character in a drama of the Zululand. Her mother, Alice Vane, used to stir the emotional in Miss Multon. The Southern States and Mexico were then their tharvest-field.—Myron Whitney paid a flying visit to this city last week.

OSWEGO.

Academy of Music (W. B. Phelps, manager): Lotta as The Little Detective drew a crowded house. The little woman did not give the usual satisfaction. Her star is waning. A voice from the wings sang her songs, and Lotta tripped in the cance between the verses. It was not the Lotta of yore. Old Father Time is merciless. Between the acts boys were allowed to peddle her photographs. This circus business was severely criticised. Herne's Hearts of Oak pleased a fair house, 17th; Minnie Palmer in My Sweetheart, 26th; Palmer-Ulmer 49 co., 27th; Emma Abbott, 30th.

SALAMANCA.

co., 27th; Emma Abbott, 30th.

SALAMANCA.

Opera House (Hudson Ainsley, manager): Nothing here the past week, owing to Matson's Muldoon Pienic co, failing to fix upon a date. Our Summer Boarders are booked for 30th.

Items: By kind invitation of Charles L. Rogers and Mattie Vickers, I visited Jamestown evening of 20th, and saw them in The Tramp's Daughter. I would thank Mr. Rogers and Miss Vickers for favors.—James R. Keene and Alice Roberts, of the Vickers co., are to be married shortly.

OLEAN.

Opera House (Wagner and Reis, managers): Jesse James co., 21st, to paying business, and closing the season. Mattie Vickers, May 2.

Item: Lillian Cleves passed through this city with a remnant of her co., en route to Eldred, Pa., where she played To Win or to Lose!

played To Win or to Lose!

TROY.

Griswold Opera House (S. M. Hickey, manager):
Lotta drew good houses at all four performances, 19th, 20th and 21st, appearing in Bob, Musette and Little Detective. Barlow-Wilson Minstrels, 29th; Maude Granger, The Planter's Wife, 27th and 28th. Sunday evening, 29th, Tennessee Jubilee Singers.

Rand's Opera House (G. Rand, manager): Robert McWade had large houses, 20th and 21st, with matinee, presenting Rip Van Winkle and giving entire satisfaction.

tion.

Grand Central Theatre (Peter Curley, manager):
Business still continues good. Sheedman Brothers,
Walton and Edwards, Fields and Leslie, George and
Nellie Reynolds and Eva St. Clair are announced.

Nellie Reynolds and Eva St. Clair are announced.

HORNELLSVILLE.

Opera House (Dr. S. E. Shattuck, manager): Mattie Vickers as Jacquine in Tramp's Daughter 17th and 18th. Fair house first night, and on the second business was doubled. With two exceptions the co. is first class. They return in the Fall. Could have put in a week here to good houses. Matson's Muldoon's Picnic co. 21st demonstrated how patient the show-going people have become. The donkey made a fair appearance. The rest of the co. couldn't even do that:

Items: Charles Sherman (of Sherman and Kelly, song-and-dance team) and Miss Florence Bliss, both of the M. P. co., were married here 21st.—Michael Hickey, Emo's clarionetist, joined Nathans' Circus 22d at Geneva, N. Y.

COLUMBUS.

COLUMBUS.

COLUMBUS.

Comstock's Opera House (F. A. Comstock, manager):
Esmeralda drew fair houses 16th and 17th, but not nearly as large as the co. deserved. The Newell and Scott co. gave a fair variety show and a very bad performance of Muldoon's Picnic 19th. Haverly's Opera co. rendered the Merry War in a weak manner 20th. J. Z. Little's World 27th and 28th.

Items: George E. Stoneburner sued the Esmeralda co. for \$300. He claims that Charles Fröhman booked the co. for his house, and then cancelled without his consent.—Rhéa will play a return engagement 5th.—The Vienna Ladies' Orchestra play at Turner Hall this week.

week.

DAYTON.

Music Hall (Larry H. Reist, manager): Rhea appeared 16th as Adrienne to a large and highly-pleased audience. Mlle. Rhea has become quite a favorite in this city. Appearing but twice, she has won a position that is held only by the leading stars. The co. is good, William Harris as Maurice was well received, although not giving the satisfaction of his predecessor, Newton Gotthold. The Michonet of C. A. McManus was a capital piece of acting, receiving several encores. As a whole, the support was above the average. Haverly's English Opera co. presented The Merry War 18th to a large and well-pleased audience. Dora Wiley, as Violetta, is the best that has been here this season. The Marquis of Richard Golden was the hit of the evening, and he was called before the curtain several times. The chorus, though small, was strong. The Devil's Auction gave a very "yellow" entertainment 19th to a good-sized audience. Taken from Life 30th and May 1.

Arena: Barnum's Circus May 19.

Items: The board of directors of Music Hall have ten-

audience. Taken from Life 30th and May 1.

Arena: Barnum's Circus May 19.

Items: The board of directors of Music Hall have tendered a benefit to Manager Larry H. Reist, and he has accepted, May 24 being the date. The attraction will be Robson and Crane in Our Bachelors.—Quite a number of our theatre-goers will attend the Dramatic Festival at Cincinnati.—Ed. Scharf, the genial and popular usher, will be seen hereafter at the Ball Park catching tickets at the gate.—The lobby at Music Hall presents quite a nobby appearance of late, being decorated with a number of beautiful portraits of our leading artists.—Memorial Hall (Soldiers' Home) is about ready for the coming season.

SANDUSKY.

Biemiller's Opera House (Wm. J. Stoffel, manager):
Carrie Swain played Cad to a fair audience, 13th. She kept the house in shouts of laughter during the whole performance, and, judging from the number of times she was called before the curtain, it appeared as though the people could not see enough of her. Rhea and her splendid co., in Much Ado, 18th. Nearly every seat on lower floor was taken. At the end of the performance the crowd made the house fairly ring with plaudits.

Items: At the opening of the sale of seats for Rhea there was a regular jam.—Quite a number of people were very much disappointed to find that Carrie Swain was going to play Cad instead of Mah, as she was billed for the latter.

SPRINGFIELD.

Grand Opera House (Fuller Trump, business manager): Esmeralda, 18th, to fine audience; splendid play. Haverly's Merry War, 10th; fair house. Devil's Auction treturn visit), 20th; light house. Rhea, May 4.

Black's Opera House (George H. Coles, manager): Professor Morris' dog show drew an overflowing house, 10th. The audience, and especially the little folks, who were present in full torce, were delighted. Newell and Scott's Muldoan Picnic, 17th; good house, fair show, excellent olio.

Scott's January Cellent olio.

Item: Thomas Ferguson (known here as Fresh) left Friday to join Doris circus, at Newark, N. J. He will have charge of the props.

ZANESVILLE.

ZANESVILLE.

Schultz and Co.'s Opera House (John Hoge, manager);
Squatter Sovereignty, 18th, and Jumbo Davis, 19th, to
moderate business. We are to have Joseph Jefferson and
Mrs. John Drew, May 1, and this prospect of a since of
the legitimate is all that prevents us from committing
suicide.

smicide.

Items: Fred E. Wright, agent of Haverly's Merry War, thinks Texas is a good State for variety shows, if they are load enough.—One of our Zanesville bands, which plays during the tenting season for Sells' literaters show, he just left us to begin their long tramp. One of our little educated canines named Topsy was sold to J. K. Emme: this week for \$z=c. She weighs about hour pounds. That abbreviated specimen of humanity, thomas I humb, is holding forth at Music Hall.

Thomas Thumb, is holding forth at Music real.

STATUR NATIALA.

Opera Bloose OD I Soliciair, managero J. Z. Little's World was graduced with, to a small house. It was not up the loss entertainments of the season. Jumbo had a crowded house, with. The audience was apply seed with his humor and recentricity.

PENNS PUTSIURG.

Opto Hose (John A. Pisler, mandeer): The Griss (proced) and with most flattering success last told in last works teller graphic news, which the darks work to the consumer company of the consumer consumer to the consumer consumer to the consumer consumer to the consumer consumer to the consumer consum After a strict to the Misses Soebold State, Iting Merce and Herman and Messes Inner Shulte.

Merce and Herman and Messes Inner Shulte. Shulter than any about the strict and and the second that the most strict the second that the second th

comedian of the co., and is an actor of more than ordinary ability. The enthusiasm with which the different operas were received, and the successof-the engagement, was a surprise to the management of the house. Jefferson, 23d; Squatter Sovereignty, 30th.

Library Hall (Fred A. Parke, manager): Lillian Spencer, as the Creole, in Article 47, blayed to a succession of good houses last week. It was a source of great pleasure to Miss Spencer's many friends in this city to note the advancement she has made in the profession since she last appeared here at a benefit performance at the Opera House. She has mastered what is technically known as stage business, and her only shortcoming now seems to be a lack of proper facial expression. She has great talent for the stage, and with proper care will make a great actress. The support was good, and the excellent mounting of the piece redounds greatly to the credit of Manager Parke. As intimated above, the engagement was a financial success. Little's Against the World, 24d, three nights; Callender's Minstrels, 26th, three nights; Hazel Kirke, 30th, week.

Academy (H. W. Williams, manager): Evans, Bryant and Hoey's Meteors played to large business last week. A Leavitt co., 23d, week.

Museum (P. Harris, manager): Another large week's business was done at this house last week. The Vienna Lady Orchestra is announced for the coming week. Items: Miss Seebold, of the Geistinger Opera co., made an immense hit last week. She was entertained by the Frohsinn Society.—Evans, Bryant and Hoey have put up \$350 each as a pledge of total abstinence. The first one to take a "ball" forfeits his \$350 to the remaining two.—The sale of seats for the May Music Festivals has begun, and the indications are that the affair will be a success. The first performances will be given 30th.—John Hooley, of the Squatter Sovereignty co., is in town.—Lillian Spencer will rest during the coming week at her father's home in this city. She opens in Cleveland 30th.—W. W. Randall, of the Madison Square co., is in t

have already been made.

BRADFORD.

Wagner's Opera House (Wagner and Reis, proprietors):
Minnie Hauk drew large and cultivated audiences, 17th.
Barrett's Jesse James comb. filled the house, 17th.
Theodore Thomas, Mrs. Langtry and Colville's Taken
from Life are booked for May.

Items: Joseph Baylies, manager of the Kennedy mesmerists, was in the city 21st and 22d.—Draper's Double
Uncle Tom's Cabin comb. closes its season in Bradford,
68th

HARRISBURG. Opera House (H. J. Steel, manager): Haverly's Consolidated Mastodon Minstrels, 17th, to packed house. Winston-Gordon Opera co., 18th, to good business. Maid of Arran, 20th, to crowded house. Agnes Hallock, leading lady of this co., and a resident of our town, was tendered a benefit here; but the receipts were seized by a member of the co. for back salary.

RHODE ISLAND.

RHODE ISLAND.

PROVIDENCE.

Low's Grand Opera House (William H. Low, Jr., proprietor): Professor George Bartholomew's Equine Paradox opened 16th, and has packed the house for the entire week. The Norfolk Jubes (said to be real live emancipated slaves) gave a grand concert at cheap prices to a full house Leavitt's Gigantean Minstrels gave two performances 25th. Then come Summer Boarders e6th, 27th and 28th. Mary Young, who is with this co., belongs in this city and will doubtless draw many admirers. Mme. Etelka Borry, the Hungarian artist, opens at this theatre May 2 and 3.

Providence Opera House (George Hackett, manager): A small audience greeted the popular actor and author, John A. Stevens, in his new play of Passion's Slave, 16th, and continued that way during the engagement, which lasted three nights and Wednesday matinee. Ada Gray appeared in East Lynne 19th, 20th and 21st. Business very light.

Theatre Comique (Hopkins and Morrow, managers): Good business for the managers and a good show for the public all the week. The return of Harry Richmond's, comb. is advertised for week of 23d—entertainment closing with a local comedy called Montgomery Guards Pienic at Rocky Point.

Items: May 2, concert at Music Hall by the Brown University Glee Club, benefit of Brown University Baseball Nine. Forepaugh's Circus is heading toward Rhode Island.—The closing act of the first part at the Theatre Comique, entitled Johnston Hoosiers, was immense.—The Elks are negotiating for the erection of a club-house near Rocky Point.—The local managers have beautful pictures of Mme. Etelka Borry, sent by her manager.—Dr. Heideman, who opened a museum here some two weeks ago, has met with great success.—F. D. McClure, with Mishler's Equine Paradox, has an immense diamond said to be the one Jim Fisk used to sport in days gone by. He says it is worth \$10,000.—Billy White, manager of the San Souci Garden, is booking everything first class in the way of light operas for this favorite resort. He opens May 28.

SOUTH CAROLINA.

CHARLESTON.
Owens' Academy of Music (J. M. Barron, manager):
The only engagement (I cannot call it attraction) this
week was Chaplin and Clark's Minstrels (colored) 20th
and 21st to poor business. They did not pay expenses.
Coming: Young Mrs. Winthrop 25th and 26th.

TENNESSEE.

COLUMBIA.

Grand Opera House (H. P. Seavey, manager): Callender's Minstrels gave an entertainment 5th to a good house. The opera did not seem to be understood by the "applauding" part of the audience. The season is about over.

MEMPHIS.
Leubries' Théatre (Joseph Brooks, manager): Kate Claxton played three nights, opening 16th, presenting Two Orphans and Frou-Frou, to very good business.

UTAH.

SALT LAKE CITY.

Walker's Opera House (J. P. Curran, manager):

McCaull's Opera co. gave Queen's Lace Handkerchief
toth, 11th, 12th and 13th, and matinee, to very fair
houses. Matinee was not well attended on account of
admission, which was held at regular evering rates.

Haverly's Salt Lake Theatre (Caine and Clawson,
managers): Roland Reed in Cheek drew good houses
13th and 14th, and matinee. Mr. Reed was suffering
from a cold, and was unable to do entire justice to his
part.

part. Items: We have the Harrisons in Photos 17th and 18th; Scanlan in Friend and Foe 19th, 20th and 21st; Vokes 23d to 26th, at Haverly's Salt Lake Theatre.

WEST VIRGINIA.

Opera House (F. Reister, manager): Tom Thumb appeared 17th, 18th and 18th, to fair business. Jumbo Pavis came 21st, and drew a large house. Froom and Montross Brilliants, May 1.
Charley Shay's Theatre (Charles Shay, manager): Ida Niddons' Female Mastodons were the attraction this week and drew large audiences. This was the best week's business since Mr. Shay took charge of the house.

WISCONSIN.

MILWAUKEE.

Grand Opera House (R. L. Marsh, manager): Robson and Crane, 16th, 17th, 18th, with excellent support, entertained large audiences. In fact, they seem more popular than ever. R. S. Marsh has a benefit 21st, Sol Smith Russell, in Edgewood Folks, being the drawing

CANADA.

TORONTO.

Grand Opera House (O. B. Sheppard, manager):
Gorman's Muidoon's Picnic co. came 16th, 17th and 18th,
to fair business. An excellent variety entertainment
preceded the comedy, which cannot be favorably compared with Earry and Fay's version given earlier in the
scason. The Boston Opera co., 14th, 20th and 21st, gave
selections from Martha, folanthe, etc., to good business.
The ro. is composed of Louise Baldwin, soprano: Mand
Motchkiss, contralto; H. G. Snow, tenor, and Mr. Peyson,
basso. They gave an agreeable entertainment, and sang
the selections in a creditable manner. Florences, 23th,
25th, 27th and 28th.

vertised themselves as an Opera co., and raised the price of admission to \$1, which deluded the public.

DATES AHEAD.

Managers of traveling combinations will favor us by sending every week advance dates, and mailing the same in time to reach us on Monday.

in time to reach us on Monday.

DRAMATIC COMPANIES.

ADA GRAY: Holyoke, '26; Hartford, Ct., 27; Meriden, 28; Philadelphia, 20, week; Washington, May 7, week; Brooklyn, 14, week; Philadelphia, 28, week.

ANNIE PIXLEY (M'lbss): Williamsburg, 21, week; N. Y. City, 30, week; Harlem, N. Y., May 7, week—close season.

AUGUSTIN DALV'S COMPANY: Philadelphia, 16, two weeks; Boston, 30, two weeks.

AGNES WALLACE-VILLA: Cedar Falls, Ia., 25, 26; Independence, 27, 28.

pendence, 27, 28. LDRICH AND PARSLOE (My Partner): N. Y. City, 23-

close season.

Sartley Campbell's White Slave: Chicago, 23, week; Rockford, Ill., 30; Racine, Wis., May 1; Milwauker, 2, 3, 4, 5, 6; Detroit, 7, week; Cincinnati, 14, week-close season.

Baker and Farkon: Bloomington, Ill., 27; Peoria, 28, Bertha Welby: Jersey City, 23, week-close season.

Bodicault: N. Y. City (Star Theatre), March 26, several weeks.

BODGICAULT: N. Y. CHY (State Proceedings of the Color of

close season.
25, 26; Woonsocket, 27, 28—close season.
OLLER'S LIGHTS O' LONDON NO. 1; Pawtucket, R. I.,
CHARLOTTE THOMPSON: Cincinnati, 23, week; Logansport, Ind., 30; Janesville, Wis., May 1; Fond du Lac,
2; Oshkosh, 3; Green Bay, 4; Winona, Minn., 5; Minneapolis, 7, 8, 9; St. Paul, 10, 11, 12; Chicago, 14, week

close season.

B. Bishop (Strictly Business): St. Iouis, 23, week;
B. Bishop (Strictly Business): St. Iouis, 23, week;
Burlington, May 2; Logansport. Ind., 3; Huntington,
; Ft. Wayne, 5; Cleveland, 7, week; lapse; Pittsburg,
1, week; Philadelphia, 28, week—close season.

RSICAN BROTHERS (Stetson's Co): Boston, 30, two

CORSICAN BROTHERS (Stetson's Co): Boston, 30, two weeks.

C. A. GARDNER'S KARL CO.: St. Louis, 23, week; Belleville, Ill., 30; Centralia, May 1; Duquoin, 2; Carbondale, 3; Cairo, 4; Paducah, Ky., 5; Madisonville, 7; Evansville, Ind., 8; Vincennes, 9; Paris, 10; Danville, 7; Evansville, Ind., 8; Vincennes, 9; Paris, 10; Danville, 7; Carrie Swain; N. Y. City (Daly's) 23, two weeks; Pittsburg, May 7; St. Louis, 14, week; Nashville, Tenn., 21; Louisville, 28; Cincinnati, June 4.

C. L. Davis: Altoona, Pa., 27.
Den Thompson: Donaldsonville, Mass., 26; Southbridge 27; Milford, 28; Ipswich, 30g/Marblehead, May 1; Beverly, 2; Peabody, 3; Brattleboro, Vt., 4; Rutland, 5; Montpelier, 7; Lebanon, N. H., 8; Laconia, 9; Amesbury, Mass., 10; Gloucester, 11; Plymouth, 12—close season

RAPER'S UNCLE TOM Co.: Philadelphia, 30, two weeks -close season.

EMILY RIGL (Her Atonement): Chicago, 16, two weeks.

ETELKA BORRY (Russian Tragedienne): Providence,
May 2, 3; New Haven, 4, 5; N. Y. City (Fifth Avenue).

enue), 7; Rew Hartford, Ct., 26; Worcester, Mass., 27; Lowell, 28; Portland, Me., 30, May 1; Bath, 2; Augusta, 3; Bangor, 4; Lewiston, 5; B. Warder, E. Saginaw, Mich., 27, 28; Bay City, 30, May 1; Port Huron, 2; Flint, 3; Lansing, 4; Vpsilanti, 5; Fremont, O., 7; Fostoria, 8; Findlay, 9; Delaware, 10; Dayton, 11, 12.
FORHAN'S COMEDY CO.: Nevada, Mo., 30, May 1, 2.
FRANK I. FRANKE: Great Andover, Masss., 26; Haverhill, 27; Lawrence, 28; Taunton, 30.
Hay 1, 2. May 1, 2, 20, 27, 20, 100 May 1, 2, 20, 27, 20, 100 May 1, 2, 200 Kgc S. Knight: Cumberland, Md., 26; York, Pa., 27; Wilmington, Del., 28, us Williams (One of the Finest): N. Y. City, 23,

27; Wilmington, Del., 28
Gus Williams (One of the Finest): N. Y. City, 23, week, Boston, 30.

Herne's Hearts of Oak: Rondout, N. Y., 26; Pough-keepsie, 27, 28; Philadelphia, 30, week.

Harrisons (Alice and Louis): Denver, Col., 23, week; Leadville, 30, May 1, 2; Pueblo, 3, 4; Colorado Springs, 5; Central City, 7; Georgetown, 8; Golden City, 9; Boulder, 10; Ft. Collins, 11; Cheyenne, 12; Omaha, Neb., 14; Council Bluffs, Ia., 15.

HANLEY'S SQUATTER SOVEREIGNTY CO.: Philadelphia, 23, week; Pittsburg, 30, week.

HARRY MEREDITH (Ranch 10): St. Louis, 23, week; Keokuk, Ia., 30, May 1: Aurora, Ill., 2; Kalamazoa, Mich., 3; Jackson, 4; Port Huron, 5.

HAYLIN'S FOGG'S FERRY (Carrie Stewart): South Bend, Ind., 26; Valparaiso, 27; Michigan City, 28; La Porte, 30; Rochester, May 1; Delphi, 2.

HARRY LACY'S PEANTER'S WIFE COMB.: Troy, N. Y., 27, 28; Brooklyn, 30, week; Newark, N. J., May 7, 8; New Brunswick, 0; Wilmington, Del., 10; Philadelphia, 11, eight nights—close season.

Iba Lewis: Stillwater, Minn., 26, 27, 28; Chippewa Falls, 30, week.

Clinton, 2; Nashua, N. H., 3; Concord, 4; Mancnester, 5.

John T. Raymond: Boston, 23, week; Salem, Mass., 30; Lynn; May 1; Lowell, 2; Fitchburg, 3; Worcester, 4; Springfield, 5; Holyoke, 7; Hartford, 8; Meriden, 9; Bridgeport, 10; New Haven, 11; Willimantic, 12; Providence, 14, 15, 16.

John McCullough: Brooklyn, 23, week; Cincinnati (Dramatic Festival), 30, week.

John E. Inke: Goldsboro, N. C., 26; Wilmington, 27, 28; Newbern, 30, May 1; Goldsboro, 2; Tarboro, 3; Norfolk, 4, 5; Portsmouth, 7; Richmond, 8, 9.

Joseph Jeffersson: Reopens season Pittsburg, 23, week; Sandusky, O., May 2.

John A. Stevens: Williamsburg, 23, week.

J. Z. Little's World Co.: Columbus, O., 27, 28.

Joseph Dowling (Nobody's Claim): Chicago, 23, week.

week.

JEFFREYS LEWIS (La Belle Russe): Rochester, N. Y.
30, May 1; Scranton, Pa., 3; Easton, 4; Newark J., s. RANSONE: Philadelphia, 23, week; New York City,

J. W. RANSONE: Philadelphila, 23, week; New York City, 30, week.

JULIA A. Hunt: Steubenville, O., 28; Washington, Pa., 30; Greensburg, May 1; Johnstown, 2, 3; Altoona, 4, 5; Tyrone, 7; Williamsport, 8, 30, week.

JAY RIAL'S UNCLE TOM CO.: Washington, 30, week.

JOHN THOMPSON: Mr. Clements, Mich., 28; a Fremont, O., 30; Findlay, May 1; Sandusky, 2; Ashtabala, 3; Conneaut, 4; Northeast, 5.

KATE CLAXTON: Cleveland, 23, week; Pittsburg, 30, week.

Conneaut, 4, Northeast, 5.

KATE CLAXTON: Cleveland, 23, week; Pittsburg, 30, week.

KATIE PUTNAM: Norfolk, Va., 27, 28.

KIRALPYS' ABOUND THE WORLD: N. Y. City (Haverly's), 16, two weeks; Williamsburg, 30, week.

KENDALL COMB.: Albert Lea, Minn., 26, 27, 28.

LAWRENCE BARRETT: Grand Rapids, Mich., 26; Detroit, 27, 28; Cincinnati, 30 (Dramatic Festival).

LESTER WALLACK: Boston, 16, two weeks.

LUDWIG BARNAY: N. Y. City, 23.

LILIMAN SPENCER: Cleveland, 30, week.

LOTIAL Waltham, Mass., 26; Lowell, 27; Chelsea, 28; Gloucester, May 1; Salem, 2; Portsmouth, N. H., 3; Newport, R. L., 4

MARGABRET MATHER: Taunton, Mass., 26; New Bedford, 27; Brockton, 28; Brooklyn (Park), 30, week.

MARGABRET MATHER: Taunton, Mass., 26; Morristown, Margae Mitchell, Wilkesbarre, Pa., 26; Morristown, N. J., 27; Orange, 28; N. Y. City, 30, two weeks—close season.

MONER CRISTO Co. (String's): Cleveland, 26, 27, 28

N. J., 27; Orange, 28; N. Y. City, 30, two weeks—close season.

MONTE CRISTO CO. (Stetson's): Cleveland, 26, 27, 28; Indianapolis, 30, May 1, 2; Louisville, 3, 4, 5.

MODJESSA: San Francisco, May 7, 50rr weeks.

MINNIE MADDREN: Euresa, Nev., 27, 28; Salt Lake, 30, May 1; Laramie, 3; Cheyenne, 4; Ft. Collins, 5; Denver, 7.

MIS. LANGTRY: N. Y. City (Fifth Ave.), 23, two weeks; Trenton, N. J., May 7; Wilmington, Del., 8; Pottsville, Pa., 9; Wilkesbarre, 10; Stranton, 11; Bradford, 121-Jersey City, N. J., 14; Newark, 13; Paterson, 16; Orange, 17; Bridgeport, Ct., 18; Hartford, 10; Philadelphia, 21, week.

MATTIE VICKERS (Tramp's Danghter): Oil City, Pa., 26; Franklin, 27; Warren, 28; Rockford, 30; Bolivar, N. V., May 1; Olean, 2; Meadville, Pa., 3; Sharon, 4; Newcastle, 5.

castle, 3.
M. B. Chells (Sam'l of Posen): Mariboro, Mass., 28;
Lyun, 6: Lowell, May 1; Waltham, 2; Manchester,
N. H. 3; Portland, Me., 4, 5.
Moxtross Burlinkis: Wheeling, W. Va., May 1.
McKEE RANKIS: N. Y. City (Windsor), 23, week; Boston at Downsels.

MCKEE KASKIN: N. V. City (Windsor), 23, week; Boston, p., two weeks.

MESTAVEE'S TOTALSES: Topeka, 26; Kansas City, Mo., 27, 28; C mennati, 20, week.

MADISON SQLAKE (Esmeralda; C. A. Schroeder; mgr.):
Waterville, 25, Norwich, 27; Oncounta, 28—close season,
MADISON SQLAKE (Hazel Kirke; A. Bouvier, mgr.):
Buttalo, 26, 27, 28; Pittsburg, 30, week.
MADISON SQLAKE (Esmeralda; H. Rockwood, mgr.):
Chuago, 7; 1900 weeks.
MADISON SQLAKE (Esmeralda; H. Rockwood, mgr.): the selections in a creditable manner. Fioreness, 24th, 26th, 27th and 28th.

Horticultural Pavilion (L.F. Thomson, manager): The Philharmona Society gave their closing concerts of the season, 17th and 18th, to well-filled houses. The Fichler Concerts of the season, 17th and 18th, to well-filled houses. The Fichler Concerts of the season, 17th and 18th, to well-filled houses. The Fichler Concerts of the season, 17th and 18th, to well-filled houses. The Fichler Concerts of the season, 18th and 18th, to well-filled houses. The Fichler Concerts of the season, 18th and 18th, to well-filled houses. The Fichler Concerts of the season, 18th and 18th, 18th and 18th, 18th and 18th, 18th and 18th, 18th and 18th and

who So are (Harel Kirke; C. R. Bacon, mgr.); ambus, O., a.; Jeffersonville, or hadford, or close Service (Professor; C. Meticachy, mgr.), salet, M.as., Springfield, 2; Holyoke, N. N. Vittacerly's gowers, Service A sing Mrs. Winthrop; J. H. Hart, Charleston, S. C., 26, Wilmington, N. C.,

27; Raleigh, 28; Goldsboro, 30; Alexandria, Va., 1; Burlington, 2; Newark, 3; Rondaut, 4; Port Je. NEL BURGESS: Tony Pastor's Theatre, N. Y. Chy,
April 23, indefinite engagement.
OKLY A FARMER'S DAUGHTER (Joseph Frank,
Salem, Mass., 26; Lynn, 27, 28; Exeter, N. H.
Great Falls, May 1; Farmington, Me., 2; Biddele Great Falls, May 1; Farmington, Mr. 2; Biddel 3; Portland, 4, 5; OLIVER DOUD BYRON: Urbana, O. 26; Richmond, Iad-27; Terre Haute, 28; St. Louis, 5, week Ret Island, May 7; Rockford, 8; Beloit, Wist, 9; Racing, 10y Milwaukee, 11, 12; Chicago, 14, week class

OUR SUMMER BOARDERS: Providence, 26, 27, 28, Salamanca, N. Y., 30; Youngstown, O., May 1; Akroa, 2; Mansfield, 3; Columbra, 5; Cincinnati, 7, week; S. Louis, 14, week; Chicago, 21, week.

PALMER-ULMER 40 Con Horpellsville, N. Y., 27; Cor-PALMER CLARE SIOUX City, Ia., 26; Omaha, 27, 28; Denver, 30, week; Leadville, May 7, 8, 9, ROLAND REED (Cheek): San Francisco, 23, two weeks, ROMANY RYE: Providence, 23, week; N. V. City, 30, two weeks.

weeks.

Rose Eytinge N. V. City, 30, week.

Rose Eytinge N. V. City, 30, week.

Rich Philadelphia, 23, week; Cincinnati, 30 (Dramatic Festival).

Rich's Supprise Party: St. Joe. Mo., 26; Topela, Kas., 27; Leavenworth, 28; St. Louis, 30; Cincinnati, May 7.

Rogers' Sweetheart (Minnie Palmer): Oswego, 26.

Sweetheart (Minnie Palmer): Oswego, 26. Syracuse, 27, 28-close season.

ROBERT McWade: Jersey City, May 3, 4, 5; Brooklyn

Syracuse, 27, 28—close season.
Robert McWadde: Jersey City, May 3, 4, 5; Brooklyn, 7, week.
Salvini: N. Y. City, 16, two weeks.
Salvini: N. Y. City, 16, two weeks.
Scanlan's Friend and For Co.: San Francisco, May 7, two weeks.
Scanlan's Friend and For Co.: San Francisco, May 7, two weeks.
Soi. Smith Ressell: Chicago (Academy), 23, week.
T. W. Kerne: Lincoln, Neb., 26; St. Joseph, Mo., 27; Creston, Ia., 28; Ottumwa, 30; Iowa City, May 1; Marshalltown, 2; Dubuque, 3; Rockford, Ill., 4; Beloit, Wis., 6; Janesville, 7; Madison, 8; Lacrosse, 9; Waona, Minn., 10; Stillwater, 11.
Taken From Life: Cincinnati, 23, week; Dayton, 0, 30, May 1; Columbus, 2, 3; Toledo, 4, 5;
Thorne's Black Flag Co.: Troy, N. Y., 30, week; N. Y. City, 7, week; Harlem, 14, week,
UNION SQEARE Co. (Parisian Romance; A. M. Palmer, manager): Brooklyn, (Haverly 8), 23, week; Philadelphia, 30, week; Boston, May 7, six weeks.
Vokes Family: Denver, 30, week.
Whitelery's Hidden Hand Co.: Mattoon, Ill., 26; Litchfield, 27; Jacksonville, 28; Pekin, 30; Peoria, May 1; Lasalle, 2; Ottawa, 3; Aurora, 4; Racine, Wis, 5.
Willer Edouin's Sparks: N. Y. City (Frieco Op. House), March 26, six weeks.
Wyndham Comedy Co.: Albuquerque, 23, week; Sedalia, Watter Sconedy Co.: Albuquerque, 23, week; Sedalia,

five weeks.

AITE'S COMEDY CO.: Albuquerque, 23, week; Sedalia,

five weeks.

WAITE'S COMEDY CO.: Albuquerque, 23, week; Sedalia, 30, May 1, 2.

WALDRON'S M'LISS CO.: Dunkirk, N. Y., 26; Tenawanda, 27; St. Catherines, Ont., 28; Medina, N. Y.; May 1; Albion, 2; Brockport, 3; Batavia, 4; Le Roy, 3; Ithaca, 7; Tonawanda, 8; Owego, 9; Auburn, 10; Addwinsville, 11; Rome, 12; Ilion, 13; Little Falls, 14; Pt. Plain, 15; Amsterdam, 17; Gloversville, 18; Schemectady, 19. OPERA AND CONCERT COMPANIES.

ABBOTT OPERA Co.: Rochester, 30.

ACME OPERA Co.: Memphis, 23, week; Chicago, 30, week; St. Paul, May 7, 8, 9; Minneapolis, 10, 11, 12;

ACME OPERA CO.: Memphis, 23, week; Chicago, 24, week; St. Paul, May 7, 8, 9; Minneapolis, 10, 11, 12; Manitoba, 14.

BOSTON IDEAL OPERA CO.: Chicago, 16, two weeks; Cleveland, 30, week.

CATHERINE LEWIS OPERA CO.: Baltimore, 23, week; Norfolk Va., 30, May 1; Richmond, 2, 4, 5; Chicago, 7, two weeks; Detroit, 21, 22, 23; Cleveland, 24, 25, 26; N. Y. City (Fifth Ave.), 28, four weeks. DUFF'S STANDARO DEPRA CO.: St. Louis, 16, two weeks. FORD'S OPERA CO.: Lawrence, Kas., 30; Topeka, May 1, 2, 3; Emporia, 4; Junction City 5; Denver, 7, week. TEMPLETON OPERA Co.: Williamsburg (Novelty), 30, week; Brooklyn, 7, week. Geistinger: Baltimore, 23; Washington, May 7, three

GEISTINGER: Baltimore, 23; Washington, May 7, three weeks.
GRAU'S FRENCH OPERA Co.: Boston, 23, week; Montreal, 30, week; Quebec, 7, week.
HAVERLY'S MERRY WAR Co.: Youngstown, O., 27; Jamestown, N. Y., 28.
MINNIE HAUK (Concert): Altoona, Pa., 27; Wheeling, W. Va., 30; Pittsburg, May 1, 2; Harrisburg, 3; Reading, 4; Scranton, 5; Ithaca, N. Y., 9.
MCAULL'S OPERA Co. (Heart and Hand): New York (Casino), 16, two weeks.
McCAULL'S OPERA Co. (Lace Handkerchief): San Francisco, 16, four weeks.

McCAULL'S OFERA Co. (Lace Handkerchief): San Francisco, 16, four weeks.

McGibry Family: Norwich, N. Y., 26; Greene, 27;
Oxford, 28; Sherburne, 30.

N. O. UNIVERSITY SINGERS: Norfolk, Ia., 26; Wayne, 27; Sioux City, 28: Omaha, Neb., 30.

RICE'S OFERA Co. (Iolanthe): Montreal, 23, week; Toronto, 30, May 1, 2, 3; Hamilton, 4, 5.

Swedish Lady Quartette: Fort Scott, Kas., 26; Parsons, 27; Denison, Tex., 28; Sherman, 29; McKinney, 30; Dallas, May 1; Fort Worth, 2; Waco, 3; Austin, 4; San Antonio, 5; Seguin, 6.

WILBUR OFERA Co.: Ann Arbor, Mich., 28; Detroit, 30, May 1, 2; Chatham, 3; London, 4, 5; Rochester, 7, 8;

7, 8.
WINSTON-GORDON CO.: Williamsport, Pa., 27, 28; Baltimore, 30, week; Washington, May 7, week.
THALIA THEATRE OPERA CO.: Philadelphia, 30, VARIETY COMPANIES.

VARIETY COMPANIES.

DAVENE'S ATTRACTIONS: Chicago, 23, two weeks; Buffalo, May 7, week; Pittsburg, 14, week; Baltimore, 21, week.

Ford Brothers: Philadelphia, 30, week.

HARRY MINER'S COMEDY FOUR: Albany, 23, week; Philadelphia, 30, week—close season.

LEAVITT'S ALL-STAR SPECIALTY CO.: Brooklyn, 23, week; Boston, 30, week.

LEAVITT'S RENTE-SANTLEY CO.: Syracuse, N. Y., 26, Rochester, 27, 28; Cincinnati (Robinson's), 30, week.

MANCHESTER-JENNINGS CO.: Baltimore, 23, week; Pittsburg, 30, week.

MANCHESTER-JENNINGS Co.: Baltimore, 23, week; Phtts-burg, 30, week. METRORS; N. Y. City, 23, two weeks. MATSON'S MULDOON'S PICKIC: Fredonia, N. Y., 26; Westfield, 27; Dunkirk, 28; Olean, 30; Allentown, Pa, May 1; Binghamton, 2; Norwich, 3; Utica, 4; Herbi-

mer, 5.

Pat Rooney Co.: N. Y. City, 16, two weeks.

Patherisders, Fargo, Dak., 28, 30, May 1.

SULLIVAN AND GAYLORD'S FEMALE MASTODONS: Louisville, 23, week.

Tony Pastor's Own Co.: Boston (Athenæum), 23, MINSTREL COMPANIES.

week.

MINSTREL COMPANIES.

BARLOW-WILSON: Schenectady, N. Y., 27; Utica, 28.

CALLENDER'S NEW COLORED (Howard Spear, mgr.):
Pittsburg, 26, 27, 28; Oil City, 30; Meadville, May 3;
Jamestown, N. Y., 2; Erie, Pa., 3; Bradford, 4; Elmira, N. Y., 5.

CANEGEOSS: Washington, 23, week; Baltimore, pa.
week.

DUPREZ AND BENEDICT'S: Kalamazoo, Mich., May 1;
Niles, 2; La Porte, Ind., 4; Elkhart, 5; Coldwater,
Nich., 7; Hillsdale, 8; Marshall, 9; Battle Creek, 10.

HAVERLY'S MASTODON: New Haven, Ct., 26; Walimantic, 27; Hartford, 28; Fall River, Mass., 30; Providence, May 1, 2; Newport, 3; Taunton, Mass., 4;
Lowell, 5.

HAVERLY'S New: Cedar Rapids, Ia., 26; Marshalltown, 27; Des Moines, 28; Oskaloosa, 30; Ottumwa, May 1;
Muscatine, 2; Burlington, 3; Keokuk, 4; Hamilton, 5;
Quincy, Ill., 7;
SAN FRANCISCO: Rochester, 28; Cincinnati, 30.
LEAVITT'S GIGANTEAN: Fall River, Mass., 26; Newport, R. I., 27; Norwich, Ct., 28.

THATCHER, Philmoss And Wast's: Cincinnati, 20.
week; Chicago, May 7, week; Philadelphia, 14, week.

MISCELLANEOUS.

BALLES-KENNERO BRIGHT LIGHTS; Buffalo, 23, week; Indianapolis, 24, week; Philadelphia, May 7.

BALLES-KENNERO BRIGHT LIGHTS; Buffalo, 23, week; Toledo, 30, May 1, 2; Lauisville, 7, week; Cincinnati, 44, week; Indianapolis, 24, week; Prisburg, 28, week.

DEVIL'S AUCTION CG: Chicago, (Criterion 23, week.

DEVIL'S AUCTION CG: Chicago, (Criterion 23, week.

Mich. 20; E. Savingan Mass., 23, week; Port Huros.

Mich. 20; E. Savingan Mass., 23, week.

Close Satorios Cur. Chicago, 23, week; Port Huron, Ossina's H. D. Co.; Detroit, 23, week; Port Huron, Mich., 30; E. Saginaw, May 1; St. Louis, 2; Hay City, 3; Coldwater, 3; Chicago, 7, week; Johet, Ill., 44; Streator, 15; La Salle, 16; Bloomington, 17; Eq. 138; PARADOX; Fall River, 23, week; New Bedford, 30, week; Lynn, May 7, week; Lowell, 14, week; Springfield, 21, week.
Herrmann; Washington, 23, week.
Howorth's Hibrorica: Chicago, 23, two weeks.
CHECUSES.

ADAM FORFIATION'S: Harrisburg, 26, Pottsville, 28; Scranton, 30; Wilkesburg, lentown, 2; Easton, 3; Plainfield, N. wick, 5; Camden, 7; Trenton, 8; News wick, s; Camden, 7; Trenton, 8; Nowason, 10;

RABBETT'S: Chillicothe, O., 27; Ironton
ton, W. Va., 23; Grayson, Ky., May
Mt. Sterling, 1; Winchester, 4; LextucCarlisle, 9; Falmouth, 10;

RABBETT N. Y. City, March 26, ford
delphia, 10, two weeks; Payton, O., May
Cotk'S: Kansas City, May 44;

Dours': Port Jervis, N. Y., 27; Hingham
May
1; Changa, N. Y., 27; Hingham
May
1; Pittsburg, S. Lima, O., May
KING, BURGA Co.'S; Lebanon, Ind.
SPLIS BECTIMES': Akron, O., 28; C.
May 1; Pittsburg, S.
Vex Auther's Peru, Ind., 28; RocheMay 1; Bromen, 2; South Bond.
Cassopolis, 5; Three Rivers, 7; Kalan ks; Phila-

\lientown.

MATIC FEST MAIUM BER

[CINCINNATI EDITION |

WORTHY DRAMA, WORTHILY PRODUCED

The Directors of the new Shakespearean Combination have the honor to announce the engagement for the new series of classic plays the following eminent talent:

George Edgar Sara Jewett Ada Ward Henrietta Vaders Steele Mackaye

Shakespearean Tragedy and Comedy

To be presented with an Elegance and Completeness never before attempted in America, and an unexampled cast of characters.

Negotiations are now in progress with other UNEXCEPTIONABLE TALENT, the
names of which will
be announced

be announced hereafter

In presenting
this scheme to the
intelligent public of
America, the Directors
feel warranted in calling attention to its unique character, its ambitious purpose and

its thorough artistic equipment.

The Initial Performance

(After three months' rehearsal) at

Hooley's Theatre, Chicago, AUGUST 13.

All the Principal Cities of the Union to follow.

KING LEAR, OTHELLO, MACBETH,
THE MERCHANT OF VENICE,
ROMEO AND JULIET, AS YOU LIKE IT,
MUCH ADO ABOUT NOTHING
and RICHELIEU.

ALL UNDER THE ARTISTIC DIRECTION OF

MR. STEELE MACKAYE.

Address all communications to

MAZE EDWARDS, Manager

FRANK A. SMALL, Agent. Le and Hotel, Broadway and 27th Street, New York.